

STRIKE A POSE

Artist Kehinde Wiley steps onto 'World Stage' [P23](#)

CLUBS VS. CONDOS

Western SoMa nightlife fight heats up [P8](#)

CHART OF NOISE (POP)

Which show is right for you this year's fest? [P20](#)

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ALL THE RAGE

25 years ago, queer activist network ACT UP redefined AIDS, changed politics, and saved lives. Can the rebooted ACT UP/SF mobilize a new generation? By Marke B. [PAGE 9](#) AP IMAGES FILE PHOTOS

NEW



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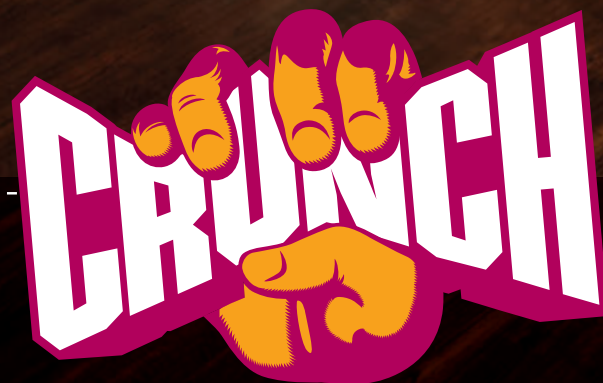
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GUARDIAN INTELLIGENCE

What you need to know

NEW SFMOMA LOOKS GOOD — IF YOU'RE PATIENT

Last week, SFMOMA released details on the 235,000 square foot expansion by Oslo/NYC firm Snøhetta that will keep the museum closed from June 3 until early 2016. If you can handle the wait, the improvements are exciting news: a vast, free-access first floor filled with art, a “white box” theater, vast vertical garden and outdoor terrace, and 130,000 square feet of new gallery space. And don't get nervous; the museum will tend to your art jones during construction — site-specific installations are planned for Crissy Field and elsewhere, and the city's other museums will provide temporary homes for some of the SFMOMA's collection.



IT'S 1990 ALL OVER AGAIN

Soundgarden at the Fox proves that '90s nostalgia is here to stay. For more on the show, visit sfbg.com/noise.



YACHTS AND CONFLICTS

News that the America's Cup yacht race could put taxpayers on the hook for \$20 million due anemic fundraising efforts by the America's Cup Organizing Committee took us back to April, 2011. That's when we phoned Ethics Commission Deputy Executive Director Mabel Ng to ask about the commission's decision to waive a pair of ethics rules benefiting Kyri McClellan, who was then poised to become executive director of ACOC, the organization tasked with fundraising for the event.

McClellan had just finished a stint as a project director in the Mayor's Office of Economic and Workforce Development, where she was knee-deep in negotiations between city government and billionaire Larry Ellison's America's Cup Event Authority to bring the prestigious sailing event to San Francisco. Normally, city employees can't just go and take jobs with city contractors — for very good reason. The city worker could be using his or her influence to help the contractor, knowing a juicy job was waiting down the road. But the Ethics Commission voted to waive a pair of ethics rules to allow her to take the position anyway.

During the telephone conversation, Ng told us that the commission had “determined that there would not be a potential for undue influence ... because it seemed like [ACOC's] interests were aligned with the city's interests.”

But wait: What if the ACOC somehow failed to raise the agreed-upon funds, placing McClellan in the position of having to explain the shortfall — or re-negotiate with her former coworkers? Ng allowed, “If something like that happened, there might be a conflict.”

Um, right. Imagine that happening.

Mayor Ed Lee, responding to reporters following an appearance at the Board of Supervisors meeting last week, sought to allay concerns: “We're not in the hole,” he said. “But we will be if we don't raise enough money.”



HOW MUCH IS LARRY GIVING?

We don't often find ourselves feeling sorry for very rich people (particularly when they married into the fortune), but we have to say: Mark Buell has a tough job. He's the chair of the fundraising committee for the America's Cup, which means he has to ask other wealthy people to give money to offset the costs of a yacht race featuring the world's sixth-richest person, Larry Ellison. It hasn't been going so well — and it's no surprise why. We hear that Buell's high society pals all have the same question: “How much is Larry giving?”

Uh ... nothing.

So, in a lovely little version of 1 percent class warfare, the very, very rich of this city don't seem to want to subsidize the adventures of the very, very, very rich. No — that's what taxpayers are for. | GETTY IMAGES PHOTO BY JAMES SPITHILL

WATCH LARRY RACE — FOR \$999

It's not enough that he gets to use public land to stage his race. It's not enough that he may stick the public with a \$20 million tab. Larry Ellison also wants to charge you \$999 for a seat.

That's right — the America's Cup Event Authority is offering tickets to the waterfront viewing stands for a price that's up there in the stratosphere with the Super Bowl and other events that most of us will never attend.

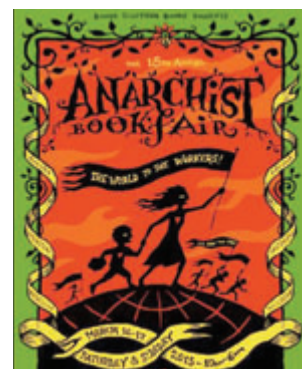
Except that this one is in our front yard.

The Ellison marketing team says you better buy quick if you want a good view: “There will be a section of free-view bleachers,” the Event Authority's Ryan Carroll told us. “But those seats will be limited, and we expect them to fill up quickly.”

But city officials say there's no need to give Ellison your cash. Jane Sullivan, marketing director for the city organizing committee, told us, “There will be ample and lovely free viewing of all the races.”

THE MOB

Nordic pop-rave juggernaut and greasy-haired trio the Swedish House Mafia took over Bill Graham for four sold-out nights of loud, dumb fun last week. Even the most jaded of ancient ravers couldn't help but be dazzled by the million-dollar pyrotechnics; lasers, flames, confetti canons, state-of-the-art digital projection, thousands of shirtless 20-year-old gym bros and cute girls with fuzzy hats. The music? Well, that's just a special effect, too — the few good tricks of late 1990s progressive house pumped up on steroids, with a light nod to PLUR culture and some vocals by Cold Play. “San Francisco, are you ready to turn off your brain?!?” yelled Mafia member Steve Angello at one point. Well sure, why not.



ANARCHISTS PLAY ROUGH

Organizers for the Bay Area Anarchist Book Fair were surprised when longtime Native activist and first wave feminist Roxanne Dunbar-Ortiz pulled out of her scheduled talk at the event over the chosen venue: the Armory Community Center, or the massive hanger at BDSM site Kink.com's Mission District porn palace. Though Book Fair reps tell us controversy has been largely contained to Facebook, the dialogue has raised divisive questions surrounding “torture porn,” and whether anarchist groups should use community space located in corporate porn palaces as meeting places. Er, pretty sure that latter is a slightly newer conundrum.



WHOA, WOZNIAC, WTF?

We were, like most people, horrified to hear that a gun-loving high-tech bomb maker allegedly threatened to kill state Sen. Leland Yee, who is trying to tighten the state's gun-control laws. But almost as scary was the comment from Apple co-founder Steve Wozniak, who once worked with the alleged perp, Everett Basham. In an email to a local TV station, Woz said Basham was a “brilliant engineer” and a “champion of the common person” who was “distrustful of the government, as many of us are.” We don't believe Wozniak really meant to sound as if he were justifying threatening a state senator over gun control — but that's certainly how it came out.

| GETTY IMAGES PHOTO BY HANNES MAGERSTAEDT

THE RENT GOES UP AGAIN

Property owners may be griping about a city proposal to force them to bring their “soft story” buildings up to seismic code (often at considerable expense), but the real losers could be the tenants. Under city law, landlords can pass on 100 percent of the costs of these improvements to their renters, albeit over the course of 20 years. If fixing the building costs, say, \$20,000 a unit. That's another \$1,000 a year — on top of rents that are already (as they say) too damn high.



POLITICAL ALERTS

THURSDAY 21

CONFRONTING CLIMATE CHANGE PANEL DISCUSSION

Women's Building, 3542 18th St., SF. www.ggphp.org. 7-9 p.m., free. Join Breathe California, the San Francisco Bicycle Coalition and the Golden Gate Health Partnership for a panel discussion on youth-led movements that seek solutions to global climate change. Speakers will include representatives from Alliance for Climate Education, People Organizing to Demand Environmental and Economic Rights (PODER), and others. The evening will begin with a networking reception with light refreshments, followed by a panel discussion beginning at 7:30.

FRIDAY 22

LECTURE: 50 YEARS OF CREATING RADICAL CHANGE AT GLIDE

Berkeley Arts & Letters at First Congregational Church of Berkeley, 2345 Channing, Berk. (800) 838-3006, tinyurl.com/glide50. 7:30pm, \$10 in advance (\$5 students), \$12 at the door. The Reverend Cecil Williams and his wife, Janice Mirikitani, tell the story of half a century of advocating for a disenfranchised community through San Francisco's famed Glide church in their book, *Beyond the Possible: 50 Years of Creating Radical Change in a Community Called Glide*. Listen to Williams share stories of his experiences during the Civil Rights Movement, the assassination of Harvey Milk, and his clashes with conservative church factions as Glide pushed the boundaries.

CELEBRATING DOMESTIC WORKER ORGANIZING

ILWU, Ship Clerk's Local 34, 4 Berry, SF. 6:30-8:30pm, free. The Labor Archives & Research Center hosts a program entitled “More than a Labor of Love: the Work of Home Care,” highlighting the history of domestic workers in the United States. Refreshments at 6:30 followed by a 7 p.m. talk by Eileen Boris, who is co-author, with Jennifer Klein, of *Caring for America: Home Health Workers in the Shadow of the Welfare State*. Mujeres Unidas y Activas, a grassroots organization of Latina women, will provide an organizing update on domestic worker issues.

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THIS WEEK AT SFBG.COM

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ON THE BLOGS

POLITICS

Is the city changing the rules on Airbnb?

High rents blow, but should San Francisco residents be allowed to live in their cars?

NOISE

Marke B. interviews DJ Sprinkles (this is rumored to be a good one.)

Live Shots: Mike Patton's Tomahawk at Great American Music Hall

On our Party Radar: Lexington Club anniversary, Split Milk, Frankie Knuckles, Mutant Beat Dance

PIXEL VISION



Adobe Books is saved! (Probably.) Learn about its plans to become a co-op

Jessica Wolfrom reports back from New York Fashion Week

Meow meow: the Internet Cat Video Fest is seeking submissions

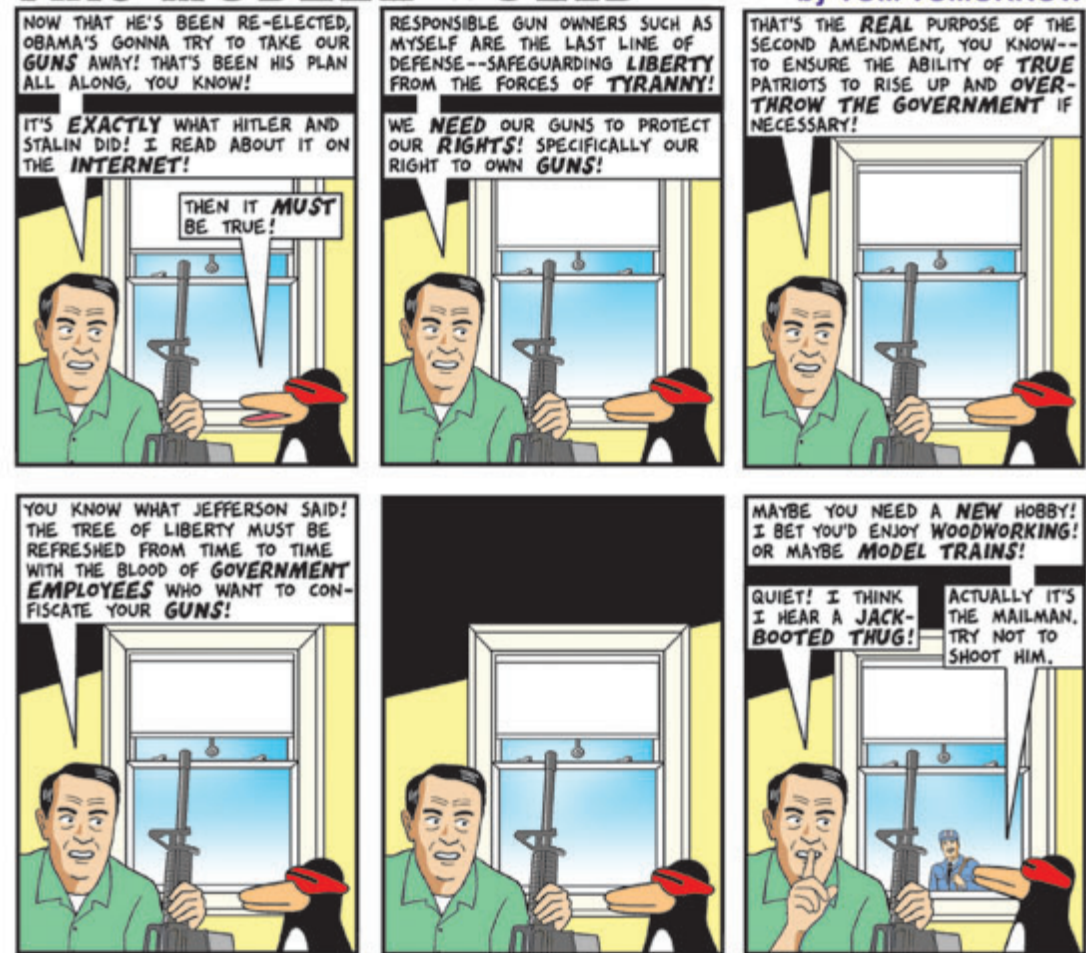
SEX SF

Anarchist Book Fair finds a home at the Kink.com Armory — but not all radicals are ready to play rough

The week in sexy events may leave you with a sticky mouse

THIS MODERN WORLD

by TOM TOMORROW



WHAT OBAMA SAID — AND WHAT HE MEANT

BY NORMAN SOLOMON

OPINION The words in President Obama's State of the Union speech were often lofty, spinning through the air with the greatest of ease. But let's decode the president's smooth oratory in the realms of climate change, war and civil liberties.

"For the sake of our children and our future, we must do more to combat climate change."

We've done so little to combat climate change — we must do more.

"I urge this Congress to get together, pursue a bipartisan, market-based solution to climate change..."

Climate change is an issue that can be very good for Wall Street. Folks who got the hang of "derivatives" and "credit default swaps" can learn how to handle "cap and trade."

"The natural gas boom has led to cleaner power and greater energy independence. We need to encourage that."

Dual memo. To T. Boone Pickens: "Love ya." To environmentalists who won't suck up to me: "Frack you." (And save your breath about methane.)

"After a decade of grinding war, our brave men and women in uniform are coming home."

How's that for an applause line? Don't pay too much attention to the fine print. I'm planning to have 32,000 U.S. troops in Afghanistan a year from now, and they won't get out of there before the end of 2014. And did you notice the phrase "in uniform"? We've got plenty of out-of-uniform military contractors in Afghanistan now, and you can expect that to continue for a long time.

"We don't need to send tens of thousands of our sons and daughters abroad, or occupy other nations. Instead, we'll need to help countries like Yemen, Libya and Somalia provide for their own security, and help allies who take the fight to terrorists, as we have in Mali. And, where necessary, through a range of capabilities, we will continue to take direct action against those terrorists who pose the gravest threat to Americans."

We don't need flag-draped coffins coming home. We're so civilized that we're the planetary leaders at killing people with remote control

from halfway around the world.

"We must enlist our values in the fight. That's why my administration has worked tirelessly to forge a durable legal and policy framework to guide our counterterrorism efforts."

I'm sick of taking flak just because I pick and choose which civil liberties I want to respect. If I need to give a bit more information to a few other pliant members of Congress, I will.

"The leaders of Iran must recognize that now is the time for a diplomatic solution, because a coalition stands united in demanding that they meet their obligations. And we will do what is necessary to prevent them from getting a nuclear weapon."

Maybe it's just about time for another encore of "preemptive war."

SFBG

Norman Solomon is co-founder of RootsAction.org and founding director of the Institute for Public Accuracy. His books include "War Made Easy: How Presidents and Pundits Keep Spinning Us to Death." He writes the Political Culture 2013 column.

NO EASY CONDO COMPROMISE

BY TIM REDMOND

EDITOR'S NOTES The folks in the middle of the Board of Supervisors really don't want to vote on the legislation by Suprs. Scott Wiener and Mark Farrell that would allow roughly 2,000 housing units to convert to condominiums. It's a bitterly divisive issue — the owners of tenancy-in-common units, who would get a significant economic benefit from condo conversion, and the real-estate industry, and a lot of groups that give a lot of money to supervisors, really want this to happen. Every single tenant group in town — and they represent a whole lot of voters — is just as strongly opposed.

The progressives don't mind this kind of fight — the real-estate industry is never going to support David Campos or John Avalos. The conservatives will never get the tenants, so they're fine, too.

But for, say, David Chiu or London Breed or Malia Cohen, it's a no-win. Oppose the measure and you get the real-estate industry on your ass; support it, and no tenant organization will ever endorse you again.

That's why Chiu and newly elected Sup. Norman Yee are trying to find a compromise, some sort of deal that the TIC owners and real-estate speculators can live with and that the tenants won't consider a complete and utter sellout. The talks are going on; the two sides are meeting. They're trying to find common ground — and everyone knows it's going to be tough.

For the more conservative elements in San Francisco, and the real-estate industry, turning one-time rent-controlled units into condos is not only lucrative business; it's good politics. Homeowners who can afford to buy condos tend to be more moderate in their voting patterns. Renters tend to be more progressive. Move ten percent of the population from one column to the other, through evictions that force the lefties out of town, and you will wind up with more elected officials like Wiener and fewer like Campos.

For tenants, it's a last stand in a city that is heading for a disgusting level of gentrification. You see a compromise here? **SFBG**



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BY STEVEN T. JONES

steve@sfbg.com

NEWS The Western South of Market area is ground zero for the city's War on Fun, a place where nightlife often comes into conflict with residential expectations, particularly on the raucous 300 block of 11th Street and, to a lesser degree, Folsom Street's old "miracle mile" of predominantly gay bars.

As the city's Planning Department and its development community looks to accommodate another 4,000 homes for 10,000 new residents on less than 300 acres of Western SoMa — most of it along Folsom Street between 7th and 13th streets — that potential for conflict could grow in the coming years as funky old buildings give way to shiny new stacks of expensive condos.

And efforts to sort it out may hinge on the future of a 105-year old purple building.

After nearly eight years of work by a unique citizen-led task force, the Western SoMa Community Plan is now before the Board of Supervisors, with the Land Use Committee set to hold its first hearing on Feb. 25. Despite dozens of task force meetings seeking to strike the right balance between residential and entertainment interests, the plan is still being tweaked.

When the Planning Commission approved the plan and some related projects on Dec. 6, it followed King Solomon's approach of cutting the 11th Street baby in half. The commission heeded the recent recommendation of the nightlife community and District 6 Sup. Jane Kim to modify the plan to prohibit new residential development on the 11th Street block where tipsy visitors to Slim's, DNA Lounge, and other big clubs clog the sidewalks every weekend. But it also voted to grandfather in a 24-unit residential project at 340 11th Street, which everyone now involved in closed-door negotiations simply calls "the purple building," a two-story masonry structure built in 1907 that is awaiting demolition.

The building houses light industrial businesses and is the former home of Universal Electric, whose owner, Tony Lo, wants to develop the property. Along with architect John Goldman, Lo submitted a residential project application in 2005, only to have it placed on hold pending adoption of the Western SoMa Community Plan.

"It was well along when the Planning Department put the project on hold," Goldman told us.

CLUBS VS. CONDOS

Can new housing coexist with nightlife in western SoMa?

City officials and even many of the nightlife advocates say they sympathize with the long wait that Lo and Goldman have endured, even if many oppose housing on the site and have been urging Lo to find another use for the site, such as an office building.

"They would have no idea what they're getting into until that first Saturday night," nightlife advocate Terrance Alan said of the would-be residents of the building, envisioning a young couple who had only visited during daytime hours trying to push a baby stroller past the throngs of club-goers. Alan took part in recent meetings Kim facilitated with Lo and Goldman, and Alan told us, "There was, for the first time, a very frank discussion about the problems that owners would experience and the pressure they would put on clubs in the area."

For example, just one neighbor of Slim's — a popular live music venue on the block owned by singer Boz Scaggs — has waged a relentless campaign that has forced temporary shutdowns and cost the club more than \$750,000 in mediation costs, Alan said, despite the club's sound buffering and general compliance with local codes.

Alan said that it's simply unthinkable to add more than two dozen new homeowners to that busy block in a condominium building that only allows access on 11th Street. Alan is hopeful for a negotiated compromise with Lo, something that Kim told us she also thinks is likely.

"I'm hoping we can come to a

consensus of the property owners and business owners on 11th street, including the purple building," Kim said, echoing Alan's point that, "Just one resident can really shut down a business and hurt its financing."

Goldman said he understands the concern and "my client is considering alternatives to housing." While he was a little frustrated that it wasn't until November that they first heard about a proposal to ban residential projects on the block, "We've definitely heard the concerns of the nightlife entertainment folks...No decision has been made yet, but it's the goal of my client to decide fairly soon."

A ban on housing is just one of the changes that Alan and other members of the California Music And Culture Association (CMAC) are pushing the supervisors to make to the plan, provisions he was unable to get into the plan as a member of the Western SoMa Task Force for four years before resigning in frustration.

"The task force was made up of people primarily interested in residential development," Alan told us. "The plan is pretty much about protecting residential."

That perspective irritates task force chair Jim Meko, who said he held about 60 meetings on entertainment and nightlife issues and bent over backward to accommodate that community. "Overall, the Western SoMa Plan is very friendly to the entertainment industry," Meko said, noting that the plan grandfathers in all existing nightclubs, even after a building is demol-

ished, and requires new residential construction to buffer against street noise. "They're never satisfied."

But Meko does concede that accommodating existing residents and new residential development was central to the task force's work, as it was charged with doing by the Planning Department. "The most important thing was to do no harm to anyone," Meko said was the guiding philosophy behind the task force's approach. "We're the real test case for a mixed use community in the city."

While Folsom Street has more bars than 11th street, and those bars will be protected under the plan, Meko said the idea was to keep them limited in scale and prevent the proliferation of large clubs that operate into the wee hours.

"Folsom Street is where the residential growth will go," Meko said. "That's the area where we want to add the most residential growth and it seems dumb to add more nightclubs there."

But he also doesn't think it makes economic sense for many clubs to open there anyway. With allowable height limits in that corridor being increased from 50 feet now up to 65 feet, and with the plan's approval allowing development projects to move forward, many of what he called the "old junky buildings" where clubs could find cheap rent will likely be demolished.

"With the height increases, those buildings are going to be history in five years," Meko said.

Kim said she is supportive of both nightlife and the plan's facilitation

tion of residential development.

"It's transit-first and a good place to be able to handle the density that's close to downtown," Kim said, noting that she's supportive of even the massive residential project proposed for 801 Brannan Street, mostly because it includes units with up to two and three bedrooms and an elegant design by architect David Baker.

That project would have 432 housing units with a total of 606 bedrooms, 22,124 square feet of retail, and a 422-car parking garage on a site of just over four acres. In many ways, it is typical of the housing density that will begin to crowd into Western SoMa.

Meko was critical of how the entertainment community was able to make changes to the plan after all the hard work of the task force, and he told us, "It was a choice Jane Kim had to make, and she will have to answer to her constituents in the future."

But Kim said the change on 11th Street made sense and that it's important to strike a balance. "Entertainment is clearly an important part of Western SoMa and 11th Street is unique in showcasing that community," Kim said.

Alan and Glendon Hyde — an LGBT activist who, like Meko, ran against Kim for D6 supervisor two years ago — are also pushing for other changes in the rules governing nightlife in SoMa, including who can get the limited live music permits that the city issues and extending the 10pm curfew in those permits.

"I think small businesses throughout the district should be able to use the limited live music permits, and they're available only on Folsom Street under the plan," Hyde told us, noting that otherwise he thinks nightlife fares well until the plan, particularly after Kim's intervention on 11th Street.

Kim said that she is reluctant to start tweaking too many provisions of the plan, which she characterized as a separate discussion that doesn't have to happen now: "I'm open to further discussions after we get the plan passed."

The Western SoMa Plan was broken off from the larger Eastern Neighborhoods Plan by then-Sup. Chris Daly in 2005 to let a citizen-based effort tackle this area's unique challenges, and Kim said the plan is a testament to the diligent efforts of Meko and a diverse set of members.

"I think it was a really good process with lots of stakeholders involved," Kim said. "I like the balance. I'm happy." **SFBG**



BY MARKE B.
marke@sfbg.com

NEWS AIDS is so hot right now.

Not so much the disease itself — although the rate of HIV infections has been rising again in young gay men, according to a report last year by the Centers for Disease Control and Prevention, and African Americans continue to be the hardest hit population in the US. And California, especially the Internet of California, has been gripped by another paroxysm of debate about barebacking porn, one that reached all the way to the ballot box in November with the passage of Measure B in Los Angeles, requiring all porn actors to wear condoms when filming in the city.

However, it's the vibrant culture that grew up in resistance to the disease in the 1980s and '90s that's capturing the attention of a new generation, sparking a revival of interest that goes beyond typical retro-cycle nostalgia. For many young queers and allies frustrated by HIV discrimination, evictions, predatory pharmaceutical companies, sex-work criminalization, and immigration policy failures, it's a newfound inspiration.

And now ACT UP is back.

Rowdy AIDS resistance, defined by the loud-mouthed, street-closing, bridge-blocking, cathedral-occupying international AIDS Coalition to Unleash Power activist network, has been thrust back in the cultural spotlight after being overshadowed by more recent, conservative fights for marriage equality and military service rights. Initiated by NYC rabblouser Larry Kramer in 1987, ACT

UP defined queer politics for almost a decade and successfully changed the way government policy and the medical industry approached AIDS. (There would be no life-sustaining HIV drug combination therapy without ACT UP's in-your-face civil disobedience.)

In San Francisco, the home-grown AIDS Action Pledge organization, started in 1985, laid the foundation for nonviolent yet radically confrontational AIDS activism, before partnering with ACT UP/New York and changing its name to ACT UP/San Francisco, helping to create a coast-to-coast juggernaut of information- and strategy-sharing. In its early '90s heyday, thousands of virile ACT UPpers (and participants in related groups like Queer Nation, Gran Fury, and Boy With Arms Akimbo) from Kansas City to Copenhagen took to the streets, scaled walls, pilloried politicians, got arrested, and yes, got laid, too — it was a heady, cruise time.

During the past two years four documentaries about the period have been released to critical acclaim — *How to Survive a Plague*, nominated for a 2013 Academy Award, which documents the enormous influence ACT UP and its offshoot Treatment Action Group had on the development of life-saving combination drug therapies by major pharmaceutical companies; *United in Anger*, director Jim Hubbard's eye-opening ode to the

ALL THE RAGE

A new generation of queer activists picks up the ACT UP torch

diverse membership, complex infrastructure, and social issue agenda of ACT UP in New York, which draws on the immense ACT UP Oral History Project archives Hubbard started 10 years ago with writer Sarah Schulman; *Vito*, an HBO documentary about outspoken AIDS activist and *Celluloid Closet* author Vito Russo; and *We Were Here* by director David Weissman (currently being Ellis Act evicted from his Castro apartment), which focuses on San Francisco at the very beginning of the epidemic leading up to ACT UP's founding, and the development here of innovative treatments.

Kramer's own polemical, overwhelming 1985 play about the dawn of the disease in New York, *The Normal Heart*, was revived on Broadway in 2011 (it played here at A.C.T. last year), snagged three top

Tony Awards, and is being made into a movie with Mark Ruffalo, Alec Baldwin, and possibly Julia Roberts. The artwork of hyperkinetic graffiti artist Keith Haring, who designed some of the most recognizable anti-AIDS iconography before succumbing to the disease in 1990, was everywhere in 2012, from Google Doodles and iPhone cases to collectible sex toys and a retrospective at the Brooklyn Academy of Music. Dangly pink triangle earrings and "Silence = Death" t-shirts and buttons, emblems of ACT UP, are popping up on hipsters all over.

And, um, Justin Bieber wore an ACT UP T-shirt

to the 2012 CMT Country Music Awards?

FANNING THE FLAMES

Last year, a 28-year-old sex worker and activist named Cyd Nova, along with others who had been involved with the Occupy movement, started contacting ACT UP veterans about the upcoming 25th anniversary of ACT UP that March.

"My friend Kentaro and I had developed a common obsession with ACT UP because we saw it as reflection of what is missing in our community," he told me. Nova had discovered ACT UP when he was 17, as he made an attempt to "understand who I was in the world I was living in." When he began researching the ACT UP Oral History Project online and watching New Queer Cinema classics like the 1993 HIV-themed musical *Zero*

Patience he "found it all incredible."

"The emergence of ACT UP represented to us this time when queers stood together when faced with a genocide of indifference, devoting their lives to fighting for the those of their friends, lovers, family and themselves. This stands in contrast to gay and lesbian culture of the 2000s — the focus on marriage and class climbing. For people of color, sex workers, drug users, and transgender people HIV still exists. I wanted to get involved in some deeper way."

Kentaro updated ACT UP graphics with a new "Act the Fuck Up" design, and there was enough traction about the anniversary idea among curious young people and elders to plan a "NOT OVER: 25 Years of ACT UP" panel at the Women's Building in March, followed by a march in April through the Castro and Mission protesting the evictions of people living with HIV/AIDS, condoms being used as evidence to prosecute sex workers, and the Catholic Church's homophobic and sex-phobic policies.

Both the panel and the march were well-attended, and another panel — this time featuring ACT UP veteran Sarah Schulman reading from *The Gentrification of the Mind*, her impassioned memoir of how queer rebellion to the AIDS crisis vanished into conservatism and consumerism, — overflowed its Luggage Gallery setting. Several of the attendees decided to start holding regular meetings and full-on reactivate the movement, reviving the name ACT UP/San Francisco.

These events were followed by more old school-style ACT

CONTINUES ON PAGE 10 >>



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NEWS

PROTESTING THE 6TH INTERNATIONAL AIDS CONFERENCE IN SF IN 1990; ACTIVIST BUCK STUART CHAINS HIMSELF TO THE FEDERAL BUILDING AT THE START OF THE 10-YEAR AIDS VIGIL.



CONT>>

UP actions: slogan-bearing banner drops at Pink Saturday in the Castro, guerilla street art bombs, a “Cumdumpsters of the GOP” condom toss at Folsom Street Fair. A nexus of affiliation emerged among fellow radical queer groups like OccuPride, Homonomixxx, and active ACT UP chapters in other cities. In December, a small group managed to enter Bay Area-based pharmaceutical giant Gilead’s headquarters to protest the exorbitant pricing — \$28,500 per year — of its new, more convenient HIV drug Stribild. An action is planned for February 25 to deliver letters protesting Stribild’s price to Gilead, and another for ACT UP’s 26th anniversary in March.

One of the less-emphasized aspects of ACT UP was its reverence for procedure and attention to order, its organization into multiple affinity groups and action committees: a trick learned from classical anarchism and the Civil Rights Movement. The young ACT UP/SF members I’ve met — there are about 25-30 core members — seem to have absorbed these techniques: they speak calmly and deliberately but candidly, seeking out consensus but unafraid to disagree. Their actions, too, seem deliberately organized and calmly executed.

The delicately butch-featured Nova joined me at Church Street Cafe, along with fellow ACT UP/San Francisco revivalists Mayra Lopez, 24, a poised yet vivacious nonprofit worker with striking red lips, and Alan Guttirez, 23, the kind of soft-voiced, sharply intelligent sex worker who somehow survives Dennis Cooper novels.

“I was 18 and taking a summer sociology class at SF State with this flaming faggot professor,” Guttirez

told me. “Usually queer teachers like to talk about themselves a lot, and at some point he mentioned ACT UP. No one knew what he was talking about, that there was this whole radical movement here that had been almost completely buried. I was immediately curious about the possibilities.”

Lopez told me, “I grew up in Sonoma — for half my life, HIV wasn’t even on my radar. You never talked about sex in the Latino community I’m from, nevermind queer issues or HIV. Then, in high school, I watched a documentary about HIV and wanted to do a history of the disease for a project. I picked up a book of posters, included ones from ACT UP, that’s how I found out about it. From there I went to work for a nonprofit — but nonprofits have a problem with being able to address issues about migrant workers and HIV, which is my focus. They have to be so P.C. I feel like ACT UP is a tool to address those issues openly.”

Is any of the motivation for the ACT UP renewal a matter of trendy nostalgia? “We’re too busy for nostalgia,” Guttirez says. “We wish the people wearing ACT UP things or looking back at the ‘90s would dig deeper into the meanings to know what those things stood for, that we’re still fighting against the same shit. Categorizing people on hookup sites as ‘clean’ or ‘dirty’ according to their HIV status or making fun of poor people is just perpetuating behaviors that were once used against us, and killed us.”

A BROADER AGENDA

One of the original ACT UP’s main goals was access to life-sustaining drugs. What’s the agenda of a new ACT UP? Besides addressing the prohibitively high costs of AIDS meds — something most HIV-posi-



STUART PHOTO BY ERIC RISBERG/AP IMAGES PHOTO

tive people with insurance may take for granted, a lack of awareness that drug companies can take advantage of by price gouging or delaying more cost-effective treatments, and leaving uninsured people scrambling and dangerously stressed as public programs are increasingly cut — and the lack of an HIV safety net for many immigrants, the new ACT UP/SF also gives priority to sex worker and housing issues.

ACT UP/SF joined a coalition of local organizations, including

**“WE’RE FOR PEOPLE
WHO REALIZE AN
ANGRY POST ON
FACEBOOK ISN’T
ENOUGH.”**

ALAN GUTTIREZ, 23

Nova’s employer St. James Infirmary, to successfully demand that the San Francisco Police Department ban the use of condoms found on someone suspected of prostitution from being used evidence against them. (On January 14, however, Police Chief Greg Suhr announced that the ban would remain “temporary” for 90 days.)

And ACT UP/SF is also agitating around a provision in the \$15 billion, George W. Bush-initiated PEPFAR international AIDS relief program, which forces organizations to pledge to oppose prostitution in order to receive funds. The US Supreme Court has agreed to hear a

NEWS

challenge to the provision this year.

A more local, immediate concern, however, one that ACT UP/SF places at the top of its list, is the skyrocketing cost of rent in San Francisco and the increasing numbers of evictions and stressful threat of evictions that many people living with HIV/AIDS face today.

"Evictions are killing us, they're murder," Lopez said, as Guttirez and Nova voiced their agreement. "People think medication is the number one priority for people with HIV — but it's not, it's housing. SROs are being pushed out, affordable housing stock is shrinking, people are being forced to leave. Without stability, it's very hard to comply with your drug regimen, which is already complicated enough.

"I hear people all the time say, well if you can't afford it here, then just move. They don't understand that San Francisco is still one of the few places where queer people feel safe, that there's a network of services here with proven results that you can't find anywhere else, especially places many people living with HIV can afford to live. And there are support networks here, too, that aren't available anywhere else."

In fact, one of the most valuable things ACT UP/SF may be doing right now is offering a community for people, especially young people, with HIV to connect beyond the isolation of computer screens, to share information, enter into a positive dialogue, and receive support in a sympathetic environment geared toward changing the status quo.

Guttirez sums it up: "We're for people who realize an angry Facebook post isn't enough."

BACK IN THE DAY

Have any old-guard feathers been ruffled by the ACT UP revival?

"The only real resistance we've had is to the name ACT UP/San Francisco — our intention is to reclaim the name from the mess that happened in the past," Cyd told me. He's referring to perhaps the most acrimonious legacy of local queer history. In 1990, after a phenomenally successful year of protest and media attention, several people left ACT UP/San Francisco to form ACT UP Golden Gate, intending to focus specifically on advocating for drug development and treatment, rather than address broader social issues like economic justice and gay equality.

The split was amenable at first, until things got really weird. Two men, David Pasquerelli and Michael Bellefountaine, moved here from Florida in 1993 and took over Act

Up San Francisco. They quickly went from questioning the wisdom of poisoning one's body with chemicals from the medical industry to flat out denying that HIV was the cause of AIDS, telling HIV-positive followers to forego medications altogether, saying that's what was really killing them. Many panicked young people were swept into the new ACT UP/SF's cult-like atmosphere, and to their doom.

"They were whackadoos!" old school ACT UP member Waiyde Palmer exclaimed when I brought up Pasquerelli and Bellefountaine. "They killed hundreds of people — and now they're dead. Of AIDS. But the bitterness still lingers."

I met the svelte and sassy Palmer, editor of the Castro Biscuit news website and longtime survivor of AIDS, at Church Street Cafe, along with other ACT UP veterans Dean Ouellette, bushy-bearded gardener and musician, and respected journalist and activist Liz Highleyman. The three formed an uncanny, silver-haired mirror image of their younger counterparts I'd met with earlier.

A lively conversation careened among several milestones of queer radical AIDS activist history. The major early, roof-climbing takeover of pharmaceutical giant Burroughs Wellcome's Burlingame office in 1987. The packed week of successful demonstrations around the sixth International AIDS Conference in 1990. Protesting a 1989 episode of NBC program "Midnight Caller," which featured a murderous bisexual HIV-positive character. The 1989 day that Stop AIDS Now or Else blockaded the Golden Gate Bridge, two weeks after members of ACT UP/SF chained themselves to the Pacific Stock Exchange.

Juicy tidbits dropped: owner Marty Blecman of Megatone Records, Sylvester's label, bankrolled ACT UP until he died in 1991; a fresh-faced Rachel Maddow, member of the AIDS Legal Referral Panel in 1994, stole some other cute dyke's look. We tried to pin down a timeline of everything, but memories were fuzzy, exact dates had faded.

"I'm pleased to be a part of what's happening, and I'm glad that it's so intergenerational," said Palmer (all three are active in the new ACT UP/SF) "but we need to maintain a momentum, and the motivation is different than when people were dying around you every day. Back then, the movement had members from every walk of life — yuppies, deadheads, people I never would have dreamed of associating

CONTINUES ON PAGE 12 >>

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Tiny Telephone 15th Anniversary Party

Holy patch cords! Has it really been 15 years since John Vanderslice opened his recording studio where an impressive roster of musicians like Geographer, Magnetic Fields, Mike Watt, and Deerhoof have recorded albums? What began as a comfortable space to record his own songs has turned into a world-class musical workshop with session musicians (Magik*Magik Orchestra) and accomplished engineers. To celebrate, John has invited everyone to this Mission District gem — a veritable museum of vintage mixers, tube amps, and reels of 2" tape right around the corner from Potrero del Sol. Hang out in this analog haven and rub elbows with local musicians while DJs play records and much mirth is had. This party is BYOB but we've heard rumors that certain hoppy refreshments will be available.

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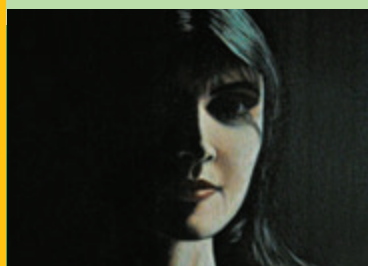
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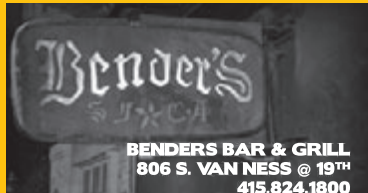
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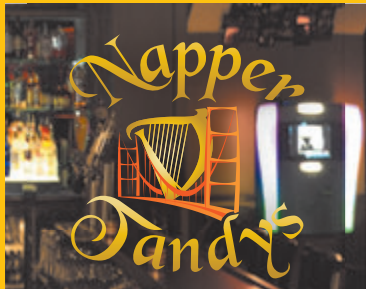
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NEWS

**MARCHING IN FEMINIST SOLIDARITY AND AGAINST
CONDOM CRIMINALIZATION IN OCTOBER IN THE CASTRO.**



PHOTO BY LIZ HIGLEYMAN

CONT>>

with as a punk — united by this life-threatening illness.”

Highlyman agreed. “HIV has been taken over by the medical industry, we’re narcotized. A lot of ACT UP was based on exchanging information on these bewildering scientific things. Now people just ask their doctor what medicine to take. But who’s monitoring the doctors or watching the drug companies?”

“And the economics of the city have changed so much,” she continued. “I wonder if there are the resources anymore to support a protest movement. It’s just so expensive to live here, who has time to organize and follow through? The fact that these kids are taking it on is incredible and rare.”

“Back then we all worked three jobs, too” Palmer said. “But our rent was only \$300 dollars — and if you had to leave one job to go to a protest, something else would pop up. I’m not sure if that can happen now.”

TIME PASSAGES

What happened to ACT UP? Leafing through the mesmerizing ACT UP Golden Gate files in the GLBT Historical Society archives in SoMa (especially those of its young star activist, Edward Zold, who succumbed to AIDS in 2009 at 38), a blizzard of drug names zips past: liposomal, foscarnet, fluconazole, sp-pg, TNP470, D4t, clarithromycin, AZT, Deoxythymidine, xylocaine.

Every week it seemed, a new hope rose with a new drug name, only to be quashed when that drug failed. As several of the recent AIDS movies posit, the overwhelming amount of death just became too much, people couldn’t handle it anymore. Activists began turning on each other, the

movement faded, and queer culture sank into despair. Until 1997, that is, when everyone began to realize the new anti-retroviral drug therapies would actually work. They were going to live, and then it was the best Folsom Street Fair ever.

Maybe more importantly, what-ever happened to radical queer activism in general? I met with writer K.M. Soehnlein, who’s working on a novel based on his experiences of the ACT UP period — he was there from the very beginning in New York. He’s featured in *United in Anger*, and Queer Nation, an ACT UP offshoot formed to combat gay-bashing and promote queer visibility through renegade tactics, began in his living room in 1990.

“Occupy was a blip on the everyday gay person’s radar screen — and the police response to it was enormously more brutal and scary than when we protested in the ‘90s and police usually worked with us,” he said. “But honestly, most gay people now are happy to see their president onscreen saying the word ‘gay’ before the word ‘marriage’ and that’s good enough for them.”

Soehnlein also has thoughts about why ACT UP may be resonating again. “There’s been talk about AIDS PTSD, and it really was a war. ACT UP felt like the only thing you could do to stay sane. Many people had to shut themselves off from that time in order to move on, and activism may be included in that.

“But 20, 25 years is a long time. It could just be a matter of waking people back up.” **SFBG**

ACT UP/SF meets at 7pm every first, third, and fifth Thursday — including Thu/21 at Alley Cat Books, 3036 24th St., SF. www.facebook.com/ACTUPSF

BY VIRGINIA MILLER
virginia@bayguardian.com

APPETITE In my endless treks 'round the city for the best partnerships of drink and food, here are a few notable current menu offerings.

MEZCAL AND COFFEE

Easily one of our city's best bars, Comstock Saloon maintains historical reverence to SF's Barbary Coast days without being stuffy. Old World decor, live jazz, and bartenders who know how to make a proper cocktail make it one of the most blessedly grown-up watering holes, particularly in partying North Beach. If this weren't enough, it's a top notch restaurant. Chef Carlo Espinas churns out dishes better than your typical gastropub "upscale comfort food" fare.

Mostly classic cocktails (\$8-12) are often best ordered as a "Barkeep's Whimsy" option (let the bartender decide how to make it, \$12), like a gorgeous Smith & Cross Sour, showing off the musky-elegant-spicy notes of Smith & Cross rum with lemon, sugar, and frothy egg white. Another "whimsy" from the talented Ethan Terry: a stunner of smoky mezcal weaving with Firelit Coffee liqueur, Oloroso sherry and orange bitters. Menu classics remain, like an ever-drinkable Cherry Bounce: bourbon, cherry brandy, lemon, Angostura, Champagne.

Eat: I can't resist melting soft, mashed potato fritters (\$9) dipped in "loaded baked potato dip" (essence of bacon and chives in sour cream — I had to ask for more). Salads are refined yet comforting, whether the austere green of raw kale (\$9) tossed with little gems, Parmesan and watermelon radishes in bright lemon dressing, or chunks of fresh crabmeat and smoked trout in a lentil, baby chicories salad (\$12). Good thing I can contrast that healthy eating with bacon-wrapped meatloaf (\$16), bearing a caramelized "skin" of ridiculously fine house ketchup (of brown sugar, tomato, chili, and more) alongside dreamy coleslaw.

Comstock Saloon 155 Columbus Ave., (415) 617-0071, www.comstocksaloon.com

MINI-MARTINIS AND G&TS

Consider leisurely Brasserie S&P, inside the Mandarin Oriental hotel, your gin and tonic haven. But not just any G&T. Though cocktails fall on the pricey side (\$12-16), beverage manager Priscilla Young oversees a robust gin collection, blends tonic waters in house, and presents mix-and-match G&T options via iPad. Her sommelier's palate ensures tonics align with botanical profiles of gins like local Old World Spirits' Blade Gin, its Asian botanicals dancing with Young's citrus-tinged Sensei #1 tonic, orange, and Thai chilies. There's an earthier G&T of St. George's Dry Rye Gin with Sensei #1 tonic, orange, black

pepper. In a "Dirty" G&T, Scottish Botanist Gin flows with celery brine and Q Tonic, decorated with salt-pepper rim. Outside of G&Ts, Fresno chilis and bacon make the Diablo's Whisper a refreshingly savory cocktail of Don Julio reposado tequila, blackcurrant hibiscus, and lime.

Bonus: A new (and genius) offering is mini-martinis available all day at \$5, like First Word, a twist on a classic Last Word cocktail, with Beekeeper Gin, Green Chartreuse, lime and grapefruit. Imbibing guilt free, the diminutive size makes you want to order another.

Eat: Conveniently open 11am-11pm, the Bar at Brasserie S&P is an all day, downtown drink option, though it's also a smart, non-trendy power lunch spot. Light, clean kanpachi crudo (\$17) nods to Hawaii with Kona fish and macadamia nuts, drizzled in sesame oil and Fresno chilis. Also light yet laden with Dungeness crab is a Louie salad (\$19) stacked with butter lettuce, sieved egg, avocado. I often glaze over chicken, but Mary's chicken paillard (\$18) is a highlight breaded in anchovy garlic crumbs over marcona almond pesto.

Brasserie S&P Mandarin Oriental, 222 Sansome, (415) 986-2020, www.mandarinoriental.com

CILANTRO DAIQUIRIS AND CIDER SOURS

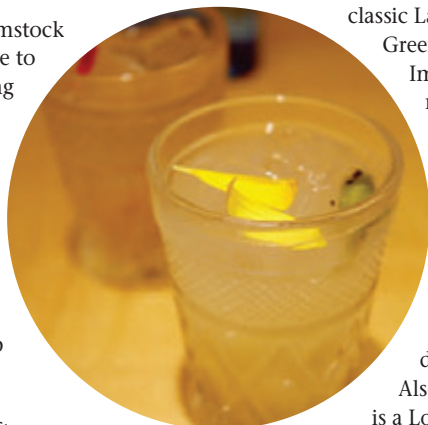
Rock-star cool and sexy describe Chambers' record-lined dining room, one of the most striking in the city. Cocktails (\$11) are improved from early days when it opened in 2011. Straightforward and unfussy, the drinks are well-made and thirst-quenching. Playing off one of the greats, a whiskey sour, the Whiskey Cider Sour combines house-made cider, whiskey, egg, and fresh-grated nutmeg. A garden-fresh cilantro daiquiri blends silver rum, Cointreau, and lime with plenty of muddled cilantro.

Eat: Appreciating executive chef Trevor Ogden's unique presentation of smoked fish (salmon) in the past, now it's tea-smoked tombo tuna (\$15), slowly smoking over a grate tableside. Despite pork belly burnout years ago, I hadn't tried smoking pork belly (\$13) until recently, soft fat releasing its aromas

as it burns before you, accompanied by Early Girl tomato kimchee. How could I resist? But salads unexpectedly steal the show. Winter is exemplified in an artistic display of fuyu persimmons (\$10) happily partnered with burrata and toasted oat toffee, dotted with Angostura bitters (you heard right), olive oil, sea salt, and garam masala spices. Salade Lyonnaise (\$12) is artfully deconstructed: grapefruit wedges, pork biscotti, lardons (thin strips of pork fat), and candied pomelo splay out spoke-like from a sous vide egg resting atop a mound of frisée in the center.

Chambers 601 Eddy St., (415) 829-2316, www.chambers-sf.com **SFBG**

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FOOD + DRINK: CHEAP EATS \$ \$ \$ \$ UP THE GAME

BY L.E. LEONE
le.chicken.farmer@gmail.com

CHEAP EATS K-3PO lives right in the neighborhood and claims to have played ping-pong with me in the '90s. He also claims to have photographed my old band, and on this score I believe him.

We write at the same coffee shop. Right now, for example, I'm writing about him and he's sitting across the room from me, either oblivious or not. Who knows?

He doesn't have a cell phone. He has a weekly planner, with a black cover.

"Remember these?" he said, trying to make a dinner plan with me.

"Oh yeah. You're old-fashioned," I said, and he feigned offense. "I mean that as a compliment." (The truth.)

Anyway, yeah, we had tried to go eat barbecue one night last week at the new neighborhood smokehouse, Hi-Lo, and luckily for all of us — but especially Hi-Lo, I'm thinking — they were closed for a private function.

I buy my pork steaks at that divey little market, 19th and Mission, and my bread at Duc Loi, so I walk past Hi-Lo pretty often, "doing the block." There's always some kind of friendliness marking the spot, lately. Like, a couple weeks ago a guy was standing outside and Hedgehog had already told me that barbecue was going in there, so I said: "Open?"

"Not yet," he said, "but go on in and look around."

I did. It must have been like a dress rehearsal, or something. Waitresspersonpeople were everywhere, the kitchen was all a-bustle, smelled like smoke . . . The one thing missing was customers. Of which I would have gladly been one, if they were open open.

I also wish they would have showed me to the basement, where they keep their three-ton smoker, but that didn't seem to be going to happen, so I went on ahead to the market and got my pork steaks, and to Duc Loi, and home.

Then, when we tried to go with K-3PO, there was a sign on the door saying closed for private function. I must have looked sad, cause someone came out and gave me a little paper bag of cookies.

Those cookies were good! They were not barbecue, but they were sweet and salty. And but-tery. I ate them at Baobab, while we were waiting for our red curry prawns, red curry chicken, and some other kind of chicken. With black-eyed peas.

None of which was barbecue, either. But: good. But, according to K-3PO, overpriced. I give up on anything ever being cheap anymore, in the Mission. I just wish that places would step up their game a little, to earn it. In addition to going, OK, it's the Mission so let's charge 20-30 percent more, go: it's the Mission so let's also make our food 20-30 percent more amazing.

It's too close: I will, eventually, give Hi-Lo a chance, but people on Yelp are saying 15 clams for 3-5 slices of pretty dry brisket, without any sides. So they better step up their game. I can get friendliness and cookies for a lot cheaper than that, even without leaving the 'hood, and I have a smoker of my own. Albeit not a three-ton one.

Wait. Why would you want a giant smoker? If the idea of barbecue is to impart smoke to meat (and it is) . . . seems to me that smaller spaces full of smoke would make meat smokier than bigger ones. But there's probably something I'm not factoring in.

Anyway, this isn't a review of Hi-Lo.

It's a character study of K-3PO, who — this is what he's been up to: "watching hundreds of archived mental hygiene films from the '40s and '50s," he said.

Because that's what he does. Here in the teens. He makes mentally hygienic films, himself. I saw one, one time. It was freakin' beautiful.

Another thing we talked about was almost dying, and how each of us has done it, in life. K-3PO told the story of a hike he took in Israel, in the desert, when he and a friend got stuck on the trail overnight and almost froze to death.

Hedgehog, turns out, just missed being torpedoed by an exploding fire extinguisher while she was in film school.

And I ... I ate too many pancakes. **SFBG**



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MEGA SHARK VS. GIANT OCTOPUS WEDNESDAY/20

WEDNESDAY 2/20

MEGA SHARK VS. GIANT OCTOPUS

Head on down to the waterfront tonight for a hilarious night of bad B-movie fun! Where could be better to watch the schlocky sci-fi flick *Mega Shark vs. Giant Octopus* (featuring over-the-top cheesy performances from Deborah Gibson and Lorenzo Lamas) than an actual aquarium on the San Francisco Bay? Part of Aquarium of the Bay's "Octopalooza," a week-long fete celebrating cephalopods, the price of admission to this "Bad Movie Night" will include two drinks, popcorn, admission to the aquarium, and live satiric commentary about the film from Dark Room Theater. (Sean McCourt)

6pm, \$16
Aquarium of the Bay, Bay Theater
Pier 39, SF
(415) 623-5300
www.aquariumofthebay.com

WEDNESDAY 2/20

PATRICIA SCHULTZ

Travel writer Patricia Schultz explained how she selected entries for her New York Times-bestseller *1,000 Places to See Before You Die* in the book's introduction: "In the final analysis, the common denominator I chose was a simple one: that each place impress upon the visitor — and, I hope, upon the reader — some sense of the earth's magic, integrity, wonder, and legacy." Lately, Schultz seems like she is looking for the next 1,000 places to pass on to readers. She has made stops in

Connecticut, Boston, and California this month, and has a 10-day jaunt through Ethiopia in April (\$5,400 to join her) followed by a 19-day cruise ship voyage near the Antarctic coast in November (\$9,500). Interested (and perhaps more frugal) travelers can listen in tonight on her latest adventures. (Kevin Lee)
7pm, \$12-\$20
Oshman Family Jewish Community Center
3921 Fabian Way, Palo Alto
(415) 597-6700
www.commonwealthclub.org

THURSDAY 2/21

"MIGRATION NOW!"

The creators of the fabulous People's History poster series, Justseeds, and Culturestr/ke have assembled a poster show to heal the psychic wounds you've done to yourself listening to the Right rage on against immigrants ruining our country. Seriously, this is the antidote: undocumented queer activist Julio Salgado's peaceful odes to cross-border gay marriage, the flock of monarch butterflies that Portland, Ore.'s Roger Peet has conjured, alighting on a human skull in protest of the War on Drugs. King of the subversive poster Emory Douglas will also show work,



along with many others. The opening reception features hip-hop performance, panel discussion, an appearance by the Filipino Caregiver Theater Ensemble, and more. (Caitlin Donohue)

Through Feb. 28
Opening reception: 6-10pm, free
Eric Quesada Center for Culture and Politics
518 Valencia, SF
www.justseeds.org
www.migrationnow.com

THURSDAY 2/21

"FABULOUS ARTISTIC GUYS GET OVERTLY TRAUMATIZED SOMETIMES: THE MUSICAL!"

After a sold-out weekend premiere in October, DavEnd's sharp-witted, madcap, acronym-inviting musical comes back for another raucous binge of self-obsession and doubt before the bedroom mirror. Fabulous Artistic Guys Get Overtly Traumatized Sometimes features writer, composer, performer, chanteuse, accordionist, and costume designer extraordinaire DavEnd as, who else, queer artist DavEnd and her active — very active — imagination. Upon reflection (her own that is, courtesy of a full-length looking-glass (Maryam Farnaz Rostami)), solipsism turns to schism as DavEnd confronts a fractured fashion show of ideal or not-so-ideal types, MC'd by her Fairy Drag Mother (luminous burlesque star World Famous *BOB*). Discerning



direction by D'Arcy Drollinger and musical director Chris Winslow support a pitch-perfect combo of the effervescent and deadpan, in a comedy that actually asks stark present-day questions about difference, acceptance, and validation of the self. (Robert Avila)

Through Sun/24, 8pm; (also Sun/24, 3pm), \$20-\$25
Counterpulse
1310 Mission, SF
(415) 626-2060
www.counterpulse.org

THURSDAY 2/21

CHERYL AT THE ASIAN ART MUSEUM

In the third century BCE, a Chinese emperor wanted to defeat death by commissioning a life-size terracotta army of over 7,000 warriors. In 2013, New York-based art collective CHERYL wants to defeat convention by throwing a party in honor of 10 of these warriors. At the opening of the Asian Art Museum's "China's Terracotta Warriors: The First Emperor's Legacy," the collective, joined by DJ Hakobo and the Extra Action Marching Band, will set up a video installation, an excellent set of tunes, and a bar, and they invite you to join them (preferably in a costume of your choosing). Probably not what the emperor had in mind,

but it just might work. (Laura Kerry)
7pm, \$18
Asian Art Museum
200 Larkin, SF
(415) 581-3500
www.asianart.org

FRIDAY 2/22

"SEXUAL POLITICS"

The full title of the Roxie's first post-SF Indiefest event is "Sexual Politics: The Occasionally Autobiographical and Always Personal Films of Joe Swanberg," a mouthful befitting a prolific filmmaker who is only 31 and yet has already made nearly 20 films. His debut, 2005's *Kissing on*



the Mouth, isn't included here, but his second and third films are — LOL (2006) and *Hannah Takes the Stairs* (2007), both of which rushed him to the forefront of the lo-fi, low-budget, mostly-improv'd genre known (for better and worse) as "mumblecore." (Both also star Hollywood's next big thing, Greta Gerwig.) Among the 12 Swanberg selections is Indiefest closer *All the Light in the Sky*, a 2012 release that isn't even his most recent (that's be *Drinking Buddies*, which just screened at Sundance). Never sleep, Joe. (Cheryl Eddy)
Fri/22-Mon/25, \$6.50-\$10
Roxie Theater
3117 16th St, SF
www.roxie.com

CONTINUES ON PAGE 16 >>



CHROME CANYON FRIDAY/22



CONT>>

FRIDAY 2/22

DAVE ALVIN AND MARSHALL CRENSHAW

Fans of Americana, rockabilly, and roots music — or just plain old fashioned rock'n'roll — are in for a special treat tonight as two of the greatest singer-songwriters-guitarists of the past 30 years come to town on tour together — Dave Alvin and Marshall Crenshaw. First displaying his formidable chops as a member of the Blasters, Alvin has gone on to a distinguished solo career, as has Crenshaw, who gained mainstream exposure with his 1981 hit "Someday, Someway," and portrayed Buddy Holly in the 1987 film *La Bamba*. Get ready for a night of shredding Stratocasters as these two tunesmith titans, who just keep getting better with age, play live backed by the Guilty Ones. (McCourt)

8pm, \$22
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

FRIDAY 2/22

CHROME CANYON

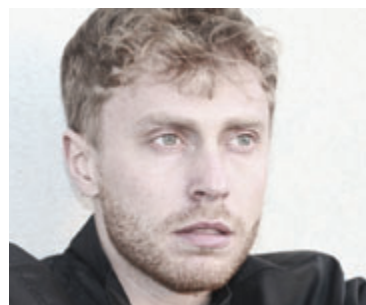
At this rate, I'll never make it to the future. But when I do, I know exactly what would make the perfect soundtrack. Giorgio Moroder's *Metropolis*, Wendy Carlos's *Tron*, John Carpenter's *Escape From New York*, Michael Jarre's *Dreamscape*, and Hirokazu Tanaka's *Metroid*. Of course, that's too much for one Walkman, but since I'll be going that direction anyway, I'll make a point to procure a copy of *Elemental Themes*, the recent analog synth saturated non-soundtrack from Brooklyn's Chrome Canyon. It captures the mood. First order of business: find a place that sells cassettes. Second: restore causality. (Ryan Prendiville)

Voltaire Records and Stones Throw Present, with Peanut Butter Wolf (DJ set), Jonas Reinhardt, Shock, Chautauqua (DJ set)
9pm, \$13-15
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

SATURDAY 2/23

FALTYDL

Producer Drew Lustman may hail from New York, but his newest release *Hardcourage* impressively fuses the pace and smoothness of Chicago house with the synths and bleeps found in Detroit techno. The result is



a multilayered work that leans more toward spacey introspection than frenetic movement, a somewhat surprising departure from vintage FaltyDL productions of two-step and UK-influenced garage. Consistent throughout Lustman's discography is an emphasis on melody and texture that is quite fitting, given Lustman played upright bass and piano in jazz groups and counts Miles Davis as a big influence. How Lustman mixes groovier works like the luscious "She Sleeps" with harder-stepping garage in the tighter confines of Public Works' loft space will bear watching. (Lee)

9:30pm, \$10-\$20
Public Works
161 Erie, SF
(415) 932-0955
www.publicsf.com

SUNDAY 2/24

MORRISSEY

It's difficult to describe the voice — a tinge of a yowl but always fluid and warm. Then there's the songwriting — mysteriously transcendent. And the incredible style that is both quirky and catchy. OK, this might be gushing, but come on, it's Morrissey, and he's coming to Davies Symphony Hall (and we're keeping our fingers crossed that he actually makes it to the Bay this time). The influential artist, who established



his reputation with the Smiths in the '80s, will release a "very best of" album in April. Even though he's looking back on career classics, he wants to show us he can still rock out. Morrissey, we wouldn't doubt you for a second. (Kerry)

With Kristeen Young
8pm, \$50-\$90
Davies Symphony Hall
201 Van Ness, SF
(415) 864-6000
www.daviessymphonyhall.org

SUNDAY 2/24

MATMOS

Relax. Try to concentrate. I'm going to play some sounds. Tell me what you see. A triangle? No. Try again. A velvet blivet? No. Focus, please. What? I assure you, no one has



had sex on this table. One more. A damn deacon? Please, there's no call for that sort of language. Fail, a complete fail. Correct answer was A Marriage of True Minds, an auditory experiment into ESP by former SF — now Baltimore — residing duo Matmos. Yes, extra-sensory perception. Telepathy for the layperson like you. Here, give it a listen the next time you're in the flotation tank. (Prendiville)

With Horse Lords, C.L.A.W.S. (DJ set), Kit Clayton, and visuals by Golden Suicide
8pm, \$10
Public Works
161 Erie St., SF
(415) 932-0955
www.publicsf.com

MONDAY 2/25

SURFER BLOOD

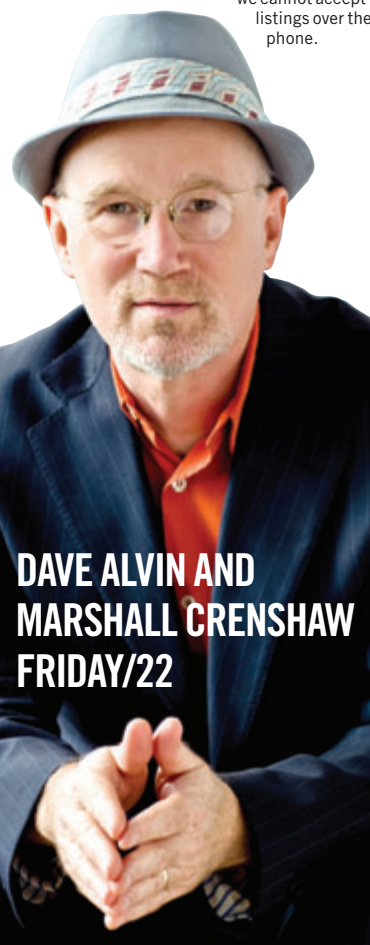
Surfer Blood has discovered a magical formula. When the band came together in '09, it united with the simple goal to produce an album and go on tour, but with the album and EP it has released since that time, the quartet has



earned impressive recognition for its unceasingly gratifying pop-rock. Surfer Blood's four-year-old goal continues with the launch of another tour leading up to the June release of *Pythons*. In the single, "Weird Shapes," the magic continues in a catchy tune that somehow recalls both the Strokes and the Beach Boys. Come see what other tricks it has up its sleeve. (Kerry)

With Grand Rapids, Aaron Axelsen
8pm, \$11
Brick and Mortar Music Hall
1710 Mission, SF
(415) 800-8782
www.brickandmortarmusic.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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FROM LEFT: YEAR OF THE LIVING DEAD; GINGER & ROSA

GO SOUTH



..... San Jose's Cinequest unleashes stars, docs, dramas, and zombies

BY CHERYL EDDY
cheryl@sfbg.com

FILM San Francisco is a town of many film festivals: SF IndieFest wraps up Thu/21, and the Center for Asian American Media Festival (formerly the San Francisco International Asian American Film Festival) kicks off March 14. Lest you suffer fest withdrawal, the gap between is filled nearly end-to-end by Cinequest — San Jose's 23rd annual salute to cinema that has a Silicon Valley-appropriate focus on technological innovations.

One example of that focus: Sony-sponsored 4K digital screenings of *Taxi Driver* (1976), *Dr. Strangelove* (1964), and *Lawrence of Arabia* (1962). While there's no replacing the experience of seeing these classics projected on film, these restorations promise to render even Travis Bickle's grimy apartment in eye-poppingly sharp relief. ("You talkin' to me, or you checkin' out my dirty dishes?")

If the idea of burning highway miles to see movies you've already snagged on Blu-ray doesn't appeal, Cinequest has corralled a genuine Hollywood icon for its Maverick Spirit Award: Harrison Ford. He'll attend in person to discuss his career and, no doubt, field many a question about his rumored involvement in the upcoming *Star Wars* sequel-reboot-spinoff-thing — to be directed by J.J. Abrams, a past Maverick recipient himself. Other 2013 Maverick winners include Salman Rushdie, who'll receive his award after the closing-night screening of Deepa Mehta's *Midnight's Children*, based on Rushdie's 1981 Booker Prize-winning novel; and Chuck Palahniuk, who'll be honored after a screening of a short film he scripted, *Romance* (one theme: Britney Spears), among others.

Cinequest's largest component is, of course, its actual film programming, with a wide array of shorts, narratives, and docs. The fest kicks

off with Sally Potter's downbeat coming-of-age tale *Ginger & Rosa*. It's the 1960s, nuclear war is a real possibility, and nuclear-family war is an absolute certainty, at least in the London house occupied by Ginger (Elle Fanning), her emotionally wounded mother (*Mad Men's* Christina Hendricks), and her narcissistic-intellectual father (Alessandro Nivola). Ginger's teenage rebellion quickly morphs into angst when her BFF Rosa (*Beautiful Creatures'* Alice Englert) wedges her sexed-up neediness between Ginger's parents. Hendricks (playing the accordion — just like Joan!) and Annette Bening (as an American activist who encourages Ginger's political-protest leanings) are strong, but Fanning's powerhouse performance is the main focus — though even she's occasionally overshadowed by her artificially scarlet hair.

Horror fans: the number one reason to haul your carcass to Cinequest is *Year of the Living Dead*, a ghoulishly delightful look back at the making of 1968's *Night of the Living Dead*. Rob Kuhns' doc skews more cultural-legacy than fanboy, deploying a variety of talking heads (critics Mark Harris and Elvis Mitchell, *Walking Dead* producer Gale Anne Hurd, filmmaker Larry Fessenden) to explain why *Night* — offering just as much social commentary as any film from the Vietnam and Civil Rights era, except with way more squishy entrails — endures on so many levels. The best part, though, is the extended interview with George A. Romero, grinning and chuckling his way through anecdotes and on-set memories. On directing his amateur actors: “Just do your best zombie, man!”

Also highly enjoyable is Tom Bean and Luke Poling's *Plimpton! Starring George Plimpton as Himself*, an affectionate portrait of the longtime Paris Review editor and "professional collector of experiences" who wrote books, articles, and made TV spe-

cials about his delight in being “the universal amateur.” His endeavors included playing football with the Detroit Lions, hockey with the Boston Bruins, and the triangle with the New York Philharmonic, among even more unusual pursuits. Some called him a dilettante (to his face while he was alive, and in this doc, too), but most of the friends, colleagues, and family members here recall Plimpton — born to an upper-crust New York family, he was friends with the Kennedys and worshipped Hemingway — as an irrepres-sible adventurer who more or less tailored a journalism career around his talents and personality.

Less upbeat but just as fascinating is Clayton Brown and Monica Long Ross' *The Believers*, which starts in 1989 as University of Utah scientists Martin Fleischmann and Stanley Pons hold a press conference to announce they've discovered cold fusion — a way to make clean, cheap, plentiful power by fusing atoms instead of splitting them. But the initial excitement over their announcement soon gave way to skepticism and widespread dissent; eventually, their careers were in ruins, and by 1996, cold fusion was reduced to being a plot device for Keanu Reeves in *Chain Reaction*.

With new input from nearly everyone who was involved in the controversy (save the intensely private Pons, who's seen in archival footage), *The Believers* captures cold fusion's slow and spectacular fall from favor, while giving equal screen time to visionaries who believe it may still be possible. More importantly, its broader message explores what happens — or more pointedly, what doesn't happen — when a radical idea appears, seemingly out of nowhere, to challenge an established way of thinking. **SBFG**

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WEDNESDAY, FEB 20



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SATURDAY, FEB 22

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SATURDAY, FEB 23



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THURSDAY, FEB 28

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<p style="text-align: center; font-weight: bold;">TUE 3.5</p> <p style="text-align: center; font-weight: bold;">THE VIEW</p> <p style="text-align: center;">HOLLERADO</p>	<p style="text-align: center; font-weight: bold;">SAT 3.9</p> <p style="text-align: center; font-weight: bold;">KMFDM</p> <p style="text-align: center;">LEGION WITHIN</p>
<p style="text-align: center; font-weight: bold;">THU 3.7</p> <p style="text-align: center; font-weight: bold;">ASSEMBLY OF DUST</p> <p style="text-align: center;">STRANGE FOLK ACOUSTIC DUO</p>	<p style="text-align: center; font-weight: bold;">MON 3.11</p> <p style="text-align: center;">BLASTHAUS PRESENTS</p> <p style="text-align: center; font-weight: bold;">AUTRE NE VEUT</p> <p style="text-align: center;">MAJICAL CLOUDZ • BAGO</p>

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BY PETER GALVIN
arts@sfbg.com

GAMER There aren't a lot of great horror games on the console market. Even old stalwart *Resident Evil* gradually dropped anything resembling spooky game play, hoping to conjure the success of Western-developed shooters like *Gears of War* by incorporating cooperative play and action-packed, cover-based shooting. Good horror is about being alone, outnumbered and outgunned. So when *Dead Space 3* was revealed at last year's E3, fans were appropriately nervous when told the franchise's new focus would be on cooperative play and cover-based shooting. It was *Resident Evil* all over again. The horror!

Now that it's here, perhaps our concerns were misplaced. *Dead Space 3* (Visceral Games/Electronic Arts; PS3, Xbox 360, PC) features everything fans were apprehensive about — and some unannounced and sour-tasting micro-transactions — but at its core beats the heart of a classic survival horror experience.

Dead Space's formula consists of traversing old spaceships, zero-gravity space, and desolate planets, unloading bullets into undead creepy-crawlies. Picking up shortly after the events of *Dead Space 2*, in which spaceship engineer Isaac Clarke battled zombies brought to life by alien



SCARE TACTICS

..... Horror game 'Dead Space 3' gets it mostly right

artifacts called "markers," Clarke once again is thrust into combat — this time to save ex-girlfriend Ellie and stop religious zealots from activating more markers on the ice planet Tau Volantis.

Dead Space 3 has a wonderful sense of

location and atmosphere — hallmarks of any horror game. Rickety, malfunctioning hallways of long-abandoned spaceships fire sparks, creak and sway as you walk through, and enemies have a nasty way of sneaking up behind you with bloodcurdling screams.

Although you won't see the icy surface of Tau Volantis until maybe a third of the way through the game, the planet's harsh winds and ivory cliffs are a welcome change of scenery. Some gamers will scoff at the "monster closets," but *Dead Space* owns the artifice and builds upon it in interesting ways, making firefights consistently tense.

As for the co-op, cover-based shooting and micro-transactions, they are only as unpleasant as you allow them to be. While wholly different from the solitary feel of single-player, co-op is seamless and presents new approaches to combat and puzzle-solving. Being offered downloadable content each time you approach a work bench or spacesuit kiosk breaks the atmosphere of the game, but the weapon customization system is fun to play around with and cover-based shooting is encouraged only a handful of times.

That *Dead Space 3* remains a solid traditional horror game in spite of distracting "broad appeal" additions is a dubious accomplishment, but perhaps it's one fans can live with for the time being. The marketplace's lack of quality horror games allows some leeway for a series that gets it *mostly* right. Let's not get caught up in worrying how these lesser features might expand in the inevitable *Dead Space 4*; in the here and now, *Dead Space 3* is exciting, beautiful, and best of all — scary. **SFBG**

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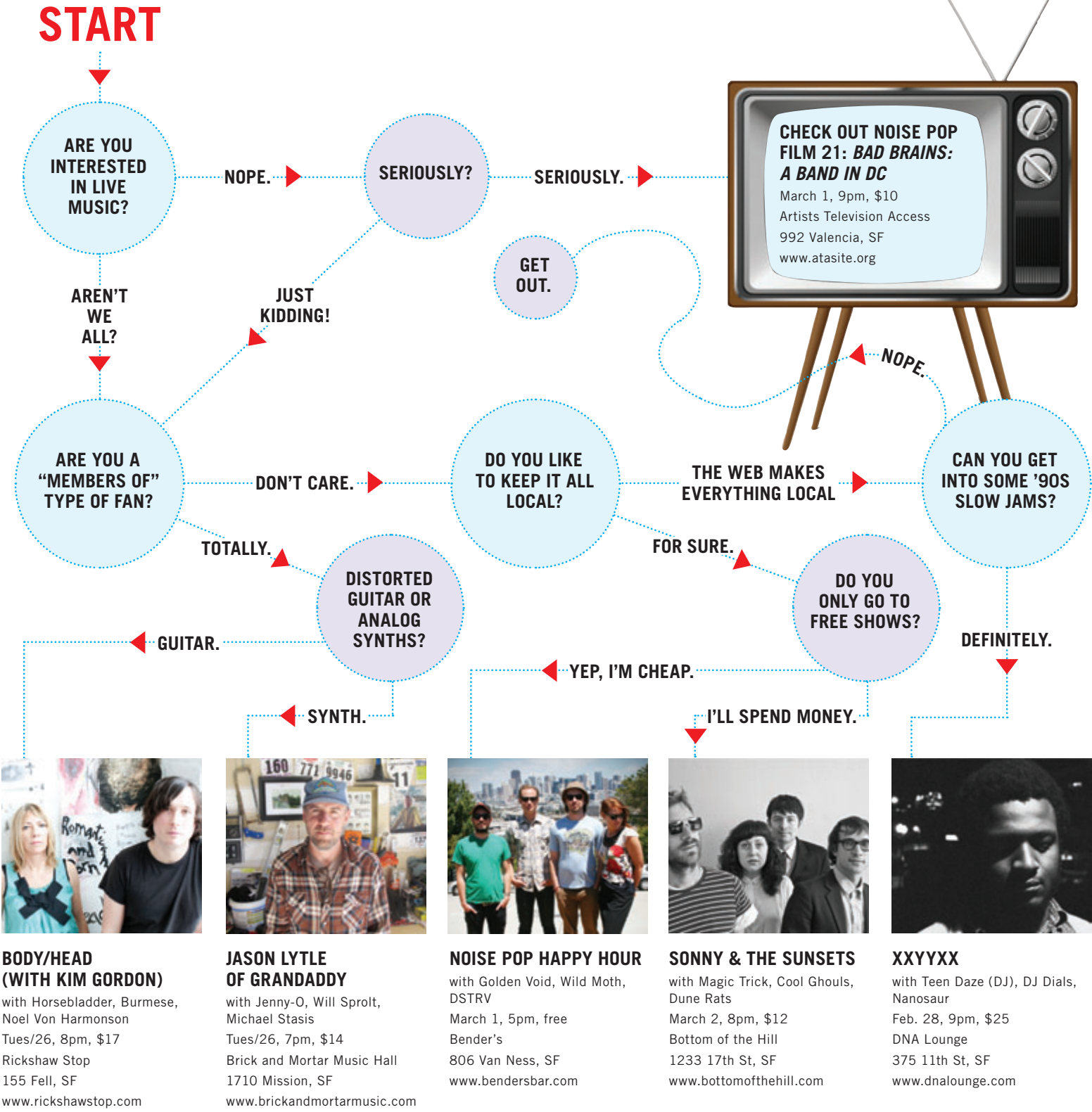
ARTS + CULTURE: MUSIC

WHICH NOISE POP SHOW SHOULD YOU ATTEND?

BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY It's all about choice, people. Noise Pop (www.noise-pop.com) is a well-oiled festival machine at this point — now in its 21st year — cranking out dozens of concerts, nightlife happenings, film screenings, culture club events, photography showings, and all that good stuff we've come to expect from the homegrown indie fest. But given all those choices for the week of Feb. 26 through March 3, restless souls such as myself always tend to feel a bit well, overwhelmed.

Do I see headliner Toro Y Moi at one of his Independent showcases, or DIIV at Brick and Mortar Music Hall? (Shouldn't matter much to most; those are all super sold out by now.) Do I squeeze in a Noise Pop Happy Hour after work, before the cozy Sonny and the Sunsets Bottom of the Hill concert or Kim Gordon's new project, Body/Head at the Rickshaw Stop? How much is too much booze for one week? I can't answer them all for you (if you want to see a sold-out show, buy a fest badge), but I can help with those pesky last-minute questions that boil down to which show to choose over another, equally appealing event:



SORT OF AND AT LAST

The Wooster Group and New York City Players make a long overdue Bay Area appearance

BY ROBERT AVILA
arts@sfbg.com

THEATER In a deceptively low-key but major theatrical event, Yerba Buena Center for the Arts last weekend presented the local debuts of both the Wooster Group and the New York City Players, in their collaborative take on three of Eugene O'Neill's seafaring "Glencairn plays."

It's striking and not a little frustrating that San Francisco has never before been a port of call for either of these two world-famous and globetrotting experimental theater companies. Moreover, because this was a first-time collaboration between the two influential groups, *Early Plays* (as the O'Neill program is titled) was not really representative of either one of them. Rather, it was an intriguing, at times euphoric, at times baffling exploration fusing actors from both companies with relatively bare-bones Wooster design elements — all under the signature directorial style of NYC Players' playwright-director, Richard Maxwell. Even so, it was a stimulating evening in which the attentive, open curiosity of the audience was palpable.

The triplet of early O'Neill one-acts — all written between 1913 and 1916 and featuring polyglot crew members of the British tramp steamer *Glencairn* — included, in order of presentation, *The Moon of the Caribbees*, *Bound East for Cardiff*, and *The Long Voyage Home*. In these short and atmospheric plays, O'Neill explores the hard, often brutal lives of sailors and other working-class people swept along by the winds of trade. But in paying attention to their distinct

cadences, relationships, and dreams, the playwright also points to the lyrical nature of their lonely yet social lives, as well as flickering moments of transcendent experience amid coarse routines and unruly bursts of energy.

In this sense, they are not all that different from (and nearly as contemporary as)

Maxwell's own plays (like *House*, *Burger King*, *Boxing 2000*, or *People Without History*), which often delve into the mundane musicality of ordinary, inconsequential lives

sideswiped by half-understood forces, churned by bumptious pretensions and bumpy social interactions, bewildered by quiet epiphanies. Indeed, Maxwell's work comes shaded by his own original songs in which the banal takes unexpected flight.

But whatever their resonances, their plays remain a fat century apart in theatrical worldviews. O'Neill, learning from Europe and especially Stindberg, was inventing an American theatrical vocabulary still not entirely free of a certain melodramatic tradition. Maxwell and the New York City Players, on the other hand, represent a distinct and sustained attack on the stifling affects of the theatrical artifice that has accrued since then. And the Wooster Group has maintained a visionary reimagining of the stage, its strengths and capacities, for nearly four decades (a project whose power and scope was clearly visible even on video in the three-weekend series of Wooster Group work screened at YBCA in the lead-up to the *Early Plays* premiere).

And so, what audiences encountered last weekend was a purposefully

monotone rendering of O'Neill's rather overwrought dialogue, laden with a variety of archaic-sounding dialects that the actors dutifully articulated as written but, for the most part, without further embellishment or affectation. The action, meanwhile, unfolded with a deliberately subdued, knowing amateurishness on a Wooster-like set (designed by Jim Clayburgh and Wooster leader Elizabeth LeCompte) whose exposed gray-plated design featured a floating stage floor, supported by thin vertical cables, on which a skeletal framework of piping, bulging light bulbs, ropes, and pulleys combined in vaguely nautical abstraction.

Not that theatricality per se was absent: three of Maxwell's workmanlike yet stirring ditties, for example, stitch together the O'Neill plays with simple, poignant, uninflected harmonies and rhythms as the actors smoothly reconfigure the stage. During *Bound East for Cardiff*, moreover, the stage was plunged into semi-darkness, sculpted by the warm glow of a few lantern lamps and the looming, slowly dissipating clouds blasted at intervals from a smoke machine, as main characters Yank and Driscoll (played respectively by NYC Players' Brian Mendes and Wooster veteran Ari Fliakos) conferred at the former's deathbed in a recessed, beautifully haunted corner of the stage. And in *The Long Voyage Home*, NYC Players stalwart Jim Fletcher (a riveting presence who is perhaps the quintessence of Maxwell's forthright aesthetic, deflating and commanding at once) donned a too-tight barman's vest and a toupee that looked like an animal roosting rump-forward on his head; while beside him Wooster's luminous Kate Valk burst into and out of tears with a kind of blank perfection.

But it was precisely the meld-

ing of the clumsy and the graceful — and the volatile tension that arose between the purposely anti-theatrical and the inescapable pull of the plays themselves — that marked the production's dissonant, quasi-Brechtian approach. In eschewing the usual cohesion, the production gave itself over to an admittedly not entirely successful but fascinating pursuit

of what is much more rare: a sense of raw immediacy and authenticity, and a poetic capacity for unexpected instants of reflection. It's an approach that wrestled with itself as much as the material or the audience, but it led to a refreshing sense of possibility and inquiry, and in it too there were moments when the lyrical and transcendent were given new life. **SFBG**



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THE UNHEARD MUSIC

Artists draw inspiration from John Cage for 'Silence'

BY MATT FISHER
 arts@sfbg.com

VISUAL ART "Silence," the large new thematic show at Berkeley Art Museum and Pacific Film Archive, might have been titled in the plural, since it approaches silence from various angles phenomenological, political, and cultural. Co-curated by BAM/PFA and the Menil Collection, "Silence" takes its inspiration from one of the most famous 20th-century artworks in any medium, John Cage's *4'33"* (1952).

As you almost certainly already know, Cage's *4'33"* entails having the audience listen to ambient and accidental sounds of the auditorium while a pianist closes and opens a piano keyboard cover three times at set intervals but without touching the keys, both performing the difference between silence and quiet, and demonstrating the omnipresence of music wherever attentiveness is present. Cage's work anchors the tone and scope of the show, and so from all possible kinds of silences, the exhibition limits to works by some 30 artists wherein silences are productive, pregnant, or impossible. Cage here is represented by scores for the performance as well as by several works that served as inspirations, descendants and tangents of his work.

Most directly, the show includes Robert Rauschenberg's monochrome *White Painting (Two Panel)* (1951), which Cage cited as partial inspiration for *4'33"* next to Ad Reinhardt's all-black *Abstract Painting* (1965). If you know a bit of art history, then you get the curatorial statement here: aside from standing in for all sorts of minimalist silences, the yin and yang of Rauschenberg's pregnant meditation juxtaposed with Reinhardt's zero-degree absolutism are the boundaries for the gamut of representational possibilities that Cage and subsequent modernists have been sifting through. Of all Cage's descendants, nobody gets that as well as Steve Roden, represented here by several conceptual and generative works based on *4'33"*. Roden, who lives in Pasadena, crosses freely between sound and visual art in works that map, translate, and draw attention to the structures of sounds and the

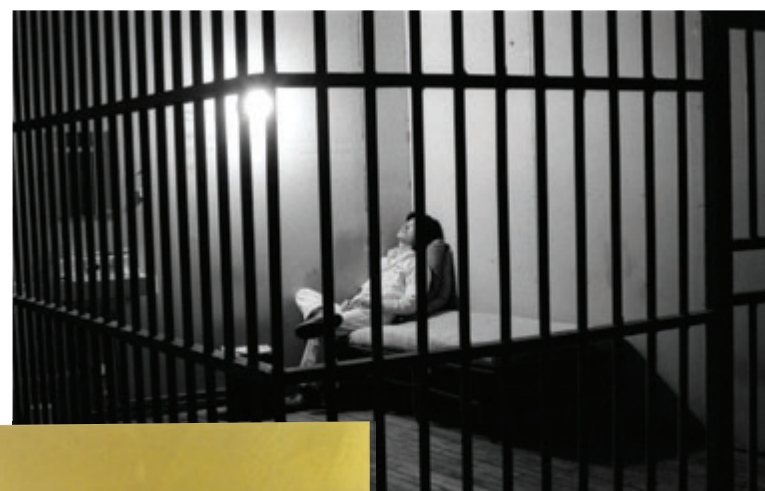


PHOTO BY CHENG WEI KUONG



activity of listening. Alongside paintings and sculptures that take their generative cues from the text that accompanies the Cage piece, Roden is also exhibiting *365 x 433*, (2011) three books of text that document and reflect on his daily performance of *4'33"* over the course of a year.

Several other artists make explicit reference to silence and its relationship to listening, especially in social context. Brooklyn artist Jennie C. Jones uses materials commonly found in recording studios to make paintings that absorb and quench sounds in the spaces where they hang. *Sustained Black with Broken Time and Undertone* (2011) wraps around the corner on two walls of the gallery space, drawing attention to silence's active relationship to architecture. Kurt Mueller's *Cenotaph* (2011-13), a 100-CD jukebox filled with recordings of moments of silence called for by public figures, lays bare the thorny absurdity of state-imposed silence as ritual. On one jukebox panel, for example, you can choose between playing the moments of silence called for (from top to bottom) trapped miners, Michael Jackson, Corey Haim, or Ted Kennedy. Represented here by letters and photographs, Tehching Hsieh's *One Year Performance 1978-1979* (1979) casts silence as a form of cultural askesis. In that performance Hsieh locked himself in a

cell inside his New York City loft for a year without talking, reading, writing, or entertainment.

Overlapping existential and cultural silences, the first gallery in the exhibition features several of Andy Warhol's electric chair silkscreens (1965 and 1967), interspersed with Christian Marclay's *Silence* paintings (all 2006), which appropriate a cropping from Warhol's source photographs of the execution chamber and the "Silence" sign above the door that illuminated to alert attendees that the execution was about to take place. Also shown are extensive sketches from Marclay, showing his ongoing interest in these particular Warhols. As a framing device for the show, the pairing of Warhol and Marclay helps illustrate the pregnant potentials within Warhol's bleak, lovely fascination with death imagery, and inverts the pairing of Rauschenberg and Reinhardt. Warhol's particular silence, the attenuation and emptying of visual meanings through repetition, is taken up again by Marclay as productive fodder for an entire body of investigations.

Throughout February, film screenings addressing various kinds of cinematic and personal silences accompany the show. February 27, short experimental works that incorporate complications on sound and silence will include Darrin Martin's *Monograph in Stereo* (2005), which addresses silence via hearing loss. **SFBG**

SILENCE

Through April 28
 Berkeley Art Museum and Pacific Film Archive
 2575 Bancroft, Berk.
 bampfa.berkeley.edu



PHOTO BY DAVID SCHNUR

TRAVELS WELL

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN I was going to write this column about what it was like to be art star Kehinde Wiley's model. It was supposed to be an eloquent reflection on musedom, and I'd locked down a post-performance chat with Ethiopian Israeli rapper Kalkidan, who stars in several of Wiley's portraits in the current show at the Contemporary Jewish Museum.

But you know what, Tel Aviv to San Francisco is a long flight and I'll wager that if you followed up the same journey with two hip-hop sets in front of the opening night Contemporary Jewish Museum hoi polloi — whose hosted-bar pink cocktails gave birth to some very art-world dance moves — you would wind up much the same way Kalkidan did for our chat. Call it jet lag. Our interview veered towards monosyllabic, though I did manage to gather he'd seen the Wiley paintings in which he stars two times before, when the exhibition toured LA and New York. And that he's an Aquarius.

... Leaving me to my own devices with you, dear reader. Well, not entirely. I did have a chance to ask Wiley about the direction he gives to his "painfully young and present models," as he calls them, mere minutes after his flight touched down from New York. (Right before another journalist saw fit to ask him about *Frank Ocean*? Has a moratorium been decreed on talking to black queers, or anyone even tangentially related to hip-hop, about anything else?)

Insight into Wiley's models seems central to his gorgeous "World Stage" series, for which he poses young men of color in classic historical poses, with ornate backgrounds and rarified postures mimicking 18th and 19th European portraiture, among other influences. The conceit started when the San Francisco Art Institute grad moved to New York, and he's painted other chapters of "World Stage" starring men in India, Nigeria, Brazil, China, and elsewhere.



Coupled with his subjects' vivid streetwear, which Wiley and his assistants (the artist is well-known for employing staff that contribute the pieces' background, if not more) render faithfully, and region-specific background motif, the series is a gorgeous homage to modern brown and black manhood, with a swagger that is decidedly hip-hop.

"There is an aspect of black American creative culture that has become globalized. Every country finds their own response to this evolving reality," reads a Wiley quote that greets visitors to the CJM exhibit. How has a culture that's made its way everywhere still so vilified?

Wiley allowed to our group of arthounds at the preview that he does tend to capture men who are gorgeous — you won't miss the fact once surrounded by his canvas gods — but that his choice

has less to do with his own personal preferences. "You can't know who's zooming who," he said. "Nor is it a particular interest of mine. I overheard curator Karen Tsujimoto tell another reporter that she didn't believe sexuality played a role in his work."

I guess I buy that. Wiley said that painting beautiful men is about highlighting factors rarely pulled out to the front in the art world. "Male beauty seems to be the elephant in the room when it comes to the history of painting," he reflected.

"**The World Stage: Israel**" Through May 27. Contemporary Jewish Museum, 736 Mission, SF. www.thecjm.org

BOYCHILD DOES BIG APPLE

I'd be wrong if I didn't laserpoint out that drag (is that term adequate still?) babe Boychild for bringing genderphucked Bay Area fierce to the runway for the Hood By Air-New York Fashion Week collection named, yeah, "Boychild." You know you're the buzz when you're overshadowing rapper A\$AP Rocky, who also walked in the show. The look? Wetsuits and sportswear with glittering detail: canary yellow do-rags with blonde extensions, pearl-headphone earrings, French manicure. Strong, kinda freaky, hella pretty. Just like our child. **SFBG**

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MUSIC LISTINGS

RANGDA PLAYS THE CHAPEL SAT/23.

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 20

ROCK/BLUES/HIP-HOP

Apopka Darkroom, Bleached Palms Hemlock Tavern. 8:30pm, \$6.
Guido vs Jason Marion Johnny Foley's Dueling Pianos. 9pm, free.
Jesus and the Rabbies, Cello and the Beggars Who Give Boom Boom Room. 8pm, \$10.
Keith Crossan Blues Showcase with Tom



Lindsay Biscuits and Blues. 8pm, \$15.
Leftover Salmon Great American Music Hall. 9pm, \$29-\$34.
Terry Savastano Johnny Foley's. 9pm, free.
Shannon and the Clams, Mallard, Blasted Canyons, Swiftumz Brick and Mortar Music Hall.

9pm, \$10-\$100. Benefit for 23 Street/Capp fire victim Ursula Rodriguez.
Sir Richard Bishop Independent. 8pm, \$15.
Spell, Rosa Grande, Future Space and Time Elbo Room. 9pm, \$6.
Spooky Flowers, Standard Poodle, Big Long

Now Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
Freddie Hughes Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Daniel Seidel Plough and Stars. 9pm.
Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5. Timba and salsa cubana with DJ Walt Diggz.

THURSDAY 21

ROCK/BLUES/HIP-HOP

Meg Baird, Daniel Bachman, Luke Sweeney Hemlock Tavern. 8:30pm, \$7.
Steve Bernstein/Sex Mob, Deep Space Quartet, Klaxon Mutant Allstars Brick and Mortar Music Hall. 9pm, \$10-\$13.
Coheed and Cambria, Between the Buried and Me, Russian Circles Warfield. 8pm, \$32.
Robert DeLong, Neighbourhood Rickshaw Stop. 9:30pm, \$13-\$15.
Doro, Sister Sin, Bottom Three Parkside. 9pm, \$16.
John Lawton Trio Johnny Foley's. 9pm, free.
Kid Ink, DJ Jack DNA Lounge. 8pm, \$20
Lisa Loeb, Satellite Independent. 7:30pm, \$25.
Night Marchers, Intelligence, Mrs. Magician Cafe Du Nord. 8:30pm, \$12.50-\$15.
Pansy Division El Rio. 8:30pm.
Papa Bear's Birthday Bonanza with Baby Bear, Easy Love, Mowgli's, Whiskerman, Sufis Great American Music Hall. 8:30pm, \$14.
JC Rockit vs Guido Johnny Foley's Dueling Pianos. 9pm, free.
Salvador Santana, Scribe Project Slim's. 8pm, \$16.
Chris Slebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
"Stevie Ray Vaughan Tribute" Biscuits and Blues. 8 and 10pm, \$20. With Alan Iglesias and Crossfire.
Our Vinyl Vows, Pounders, Dangermaker Bottom of the Hill. 9pm, \$10.

Jazz/New Music
Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Gustaf Sjokvist Chamber Choir Grace Cathedral, 1100 California, SF; www.cityboxoffice.com. 7:30pm, \$15-\$50.
Gayle Lynn and Her Hired Hands Atlas Cafe, 3049 20th, SF; www.atlascave.net. 8pm, free.
Tipsy House Plough and Stars. 9pm.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8. DJs-hosts Pleasurmaker and Senor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm).
Ritual Temple. 10pm-3am, \$5. Two rooms of dub-step, glitch, and trap music.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more.
Twista, King Most, Ant-1 1015 Folsom, SF; www.1015folsom.com. 9pm, free with RSVP.

FRIDAY 22

ROCK/BLUES/HIP-HOP

ALO, Diego's Umbrella Fillmore. 9pm, \$22.50.
Dave Alvin and the Guilty Ones, Marshall Crenshaw Great American Music Hall. 8pm, \$22.
Back Pages Johnny Foley's. 9pm, free.
Big Sandy and His Fly-Rite Boys Elbo Room. 9pm, \$18.
Jules Broussard Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Con Brío, Justin Ancheta Band Independent. 9pm, \$18.
Funk Revival Orchestra Boom Boom Room. 8pm, \$15.
Indians, Night Beds, Cat Martino Brick and Mortar Music Hall. 9pm, \$12.
Limousines, Doe Eye DNA Lounge. 9pm, \$20.
Midtown Social, Sufis Cafe Du Nord. 9:30pm, \$10.
Sellassie and Rakim 1015 Folsom, SF. 9pm, \$20.
Seshen, Guy Fox, Ash Reiter Rickshaw Stop. 9pm, \$10.
Somebody's Darling, David Luning, Elliot Randall, Andrew Blair Thee Parkside. 9pm, \$8.
"Stevie Ray Vaughan Tribute" Biscuits and Blues. 8 and 10pm, \$20. With Alan Iglesias and Crossfire.
Tambo Rays, Sunbeam Rd., Thralls Hemlock Tavern. 9:30pm, \$7.
Wallpaper, Con Bro Chill, Jhameel Slim's. 9pm, \$16-\$18.
Greg Zema, Jeff V., Jason Marion Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.

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SUNDAY FEBRUARY 24TH 9PM \$20 (SINGER-SONGWRITER)

GRANT-LEE PHILLIPS
GARRIN BENFIELD

MONDAY FEBRUARY 25TH 9PM \$7 (INDIE)

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THURSDAY FEBRUARY 28TH 8:30PM \$10/\$12 (ROCK)

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VANDELLA

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FRIDAY 02/22 9PM • \$8 ADV & \$10 DOOR

- The New Thoreaus
- Three Times Bad
- Solace Trio

SATURDAY 02/23 9PM • \$8 ADV & \$10 DOOR

- Adam Balbo
- Tropical Dancer
- Night Hikes
- Yea-ming & Anna

SUNDAY 02/24 8PM • \$7 ADV & DOOR

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- Open mic with Brendan Getzell

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FOLK/WORLD/COUNTRY

Baxtalo Drom Amnesia. 9pm, \$7-\$10. Live music, gypsy punk, belly dancing.
Get Offa My Lawn Plough and Stars. 9pm.
Inspector Gadje, Gomorran Social Aid and Pleasure Club, La Dee Da Bottom of the Hill. 9pm, \$15.
“One Great City: Alexandra Iranfar and Timothy Sherren” Unitarian Universalist Society of SF Chapel, 1187 Franklin, SF; www.tangentsguitarseries.com. 7:30pm, \$10-\$15.
Trio Troubadour Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 7pm, free.

DANCE CLUBS

DJ Sneak, Doc Martin, James What Public Works. 9:30pm, \$20.
Hegemoney presents Lil Texas, B. Bravo, Swerve, Trill Team 6, Pyramids/Ka\$hmir F8, 1192 Folsom, SF. 9pm, \$5-\$10.

Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.

SATURDAY 23

ROCK/BLUES/HIP-HOP

ALO, California Honeydrops Fillmore. 9pm, \$22.50.
Blues Ambassadors Biscuits and Blues. 8 and 10pm, \$22.
Burn River Burn, Disastroid, Fortress Thee Parkside. 9pm, \$8.
Foxtail Somersault, Tomihira, Astral, United Ghosts Bottom of the Hill. 9pm, \$10.
Fusion Johnny Foley's. 9pm, free.
Hammond Organ Soul Blues Party Royal Cuckoo,

3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Middle Class Murder, Imperial Pints Thee Parkside. 3pm, free.
Permanent Collection, Cobalt Cranes, Legs Hemlock Tavern. 9:30pm, \$7.
Phenomenauts, La Plebe, Dirty Hand Family Band, Bruises Slim's. 9pm, \$15.
Radical Something Brick and Mortar Music Hall. 6:30pm, \$12-\$30.
Rangda, Blues Control Chapel, 777 Valencia, SF; www.chapelsf.com. 9pm, \$18-\$22.
Revivalists, Great White Buffalo, Solwave Independent. 9pm, \$14.
Spindrift, Gram Rabbit, Matthew Tow, Pow! Brick and Mortar Music Hall. 10pm, \$10-\$12.
Tracorum and Sean Leahy Boom Boom Room. 9pm, \$10.
Jeff V., Jason Marion, Greg Zema Johnny Foley's Dueling Pianos. 9pm, free.
Tyrone Wells, Graham Colton, Brett Young Great

American Music Hall. 8pm, \$18.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.

FOLK/WORLD/COUNTRY

Culann's Hounds Plough and Stars. 9pm.
Sex With No Hands Connecticut Yankee. 10pm, \$5.

DANCE CLUBS

Bootie SF: Rihanna Mashup Night DNA Lounge. 9pm, \$10-\$15. With A Plus D, Smash-Up Derby, and more.
120 Minutes Elbo Room. 10pm, \$10. With Venus X, resident DJs S4NtA MU3rTE and Chauncey CC.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.
Temptation Cat Club. 9:30pm. \$5-\$8. Indie, elec-

tro, new wave video dance party.

SUNDAY 24

ROCK/BLUES/HIP-HOP

Brickbat, Hank IV, Hot Lunch, Mitchell and Manley Bottom of the Hill. 3pm, \$15. Benefit for Scott Jones.
Bex Marshall Biscuits and Blues. 7 and 9pm, \$15.
David Crosby, Marty Balin and Friends, MC Country Joe McDonald Great American Music Hall. 8pm, \$50. Benefit for Slick Aguilar.
Judgement Day, Satya Sena, Iron Mountain, Armed for Apocalypse Hemlock Tavern. 6pm, \$8.
Spencer Moody, Corey Brewer Hemlock Tavern. 10:30pm, \$7.
Morrissey Davies Symphony Hall, 201 Van Ness,

CONTINUES ON PAGE 26 >>

WED

2/20

9PM

\$6

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THU

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2/22

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2/23

10PM

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VENUS X (GHE20GOTH1K)
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9 PM

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2/26

9PM

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NOMAD, CONTROL-R

WED

2/27

9PM

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THE SENTIMENTALS
BILLY CRAMER & SHARE THE LAND

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MUSIC LISTINGS

FOR MORE MUSIC CONTENT VISIT
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CONT>>

SF. 8pm, \$49.50-\$89.50.
Grant-Lee Philips, Garrin Benfield Cafe Du Nord. 9pm, \$20.
Residents Bimbo's. 8pm, \$35.
Lavy Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Swingin' Utters, Inciters, Impalers Slim's. 8pm, \$16.
Velvet Acid Christ, Twilight Garden, Vile Augury DNA Lounge. 9pm, \$14.

FOLK/WORLD/COUNTRY

Brazil and Beyond Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6:30pm, free.
Jack Gilder, Darcy Noonan Plough and Stars. 9pm.
Heel Draggers Amnesia. 8pm, \$5-\$10.
Twang Sunday Thee Parkside. 4pm, free. With Mad Mama and the Bonafide Few, Rocketship Rocketship.

DANCE CLUBS

Deep Fried Soul Dance Party Boom Boom Room. 8pm, free.
Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, Vinnie Esparza, Jah Yzer.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.
Scraps! DJ Night Chapel, 777 Valencia, SF; www.chapelsf.com. 8:30pm, free.

MONDAY 25

ROCK/BLUES/HIP-HOP

Roem Baur Osteria, 3277 Sacramento, SF; (415) 771-5030. 7pm, free with RSVP.
Down Dirty Shake, Mean Streets, Han Cholo, Broonies Elbo Room. 9pm.
Surfer Blood, Grand Rapids, Aaron Axelson Brick

and Mortar Music Hall. 8pm, \$10.53.
Touche, Starskate, Teenage Sweater Cafe Du Nord. 9pm, \$7.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 26

ROCK/BLUES/HIP-HOP

Animal Friend, Turn Me on Dead, Treehouse Orchestra Bottom of the Hill. 9pm, \$8.
Bobb Saggeth, Killbossa, SF0+H Amnesia. 9pm, \$10.
Body/Head, Horsebladder, Burmese, Noel Von Harmonson Rickshaw Stop. 8pm, \$15.
Butt Problems, Secret Secretaries, Sweat Lodge Knockout. 9:30pm, \$6.
John Garcia Band Biscuits and Blues. 8 and 10pm, \$15.
Jason Lytle of Granddaddy, Jenny-O, Will Sprott Brick and Mortar Music Hall. 8pm, \$14.
Philiistines, Nomad, Control-R Elbo Room. 9pm, \$5.
Qumran Orphics, Eye of Satan Hemlock Tavern. 8:30pm, \$6.
Soul Mechanix Boom Boom Room. 8pm, \$5.
Stan Erhart Band Johnny Foley's. 9pm, free.
Stick to Your Guns, Vera Project, Saint Vernon,

Murder DNA Lounge. 8pm, \$15.
Used, We Came As Romans, Crown the Empire, Mindflow Fillmore. 7pm, \$27.50.

JAZZ/NEW MUSIC

Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Brazilian Zouk Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 9:30pm, \$5-\$12.
Seisiun Plough and Stars. 9pm.

DANCE CLUBS

Stylus John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane.
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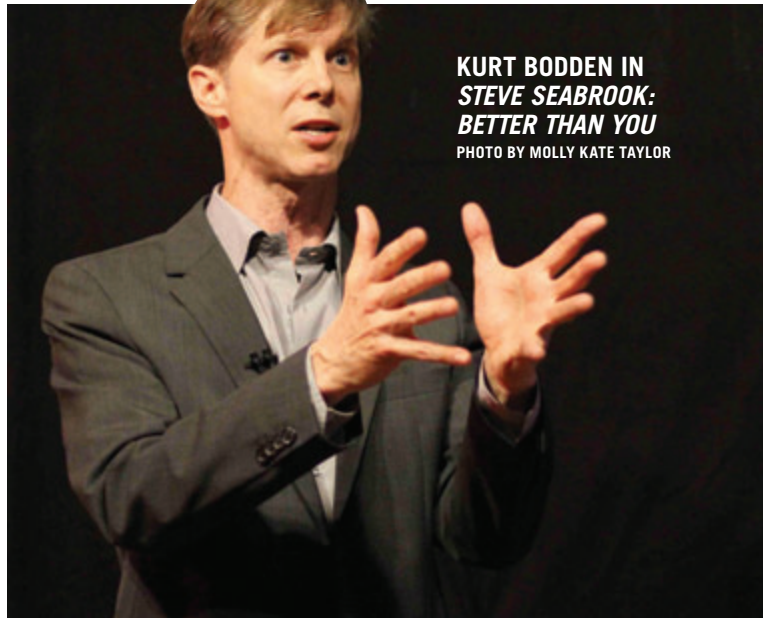
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KURT BODDEN IN
*STEVE SEABROOK:
BETTER THAN YOU*
PHOTO BY MOLLY KATE TAYLOR

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

The Lisbon Traviata New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25. Opens Fri/22, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through March 24. New Conservatory Theatre Center performs Terrence McNally's play, a mix of comedy and tragedy, about the relationship between two opera fanatics.

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Opens Fri/22, 8pm. Runs Fri, 8pm; Sat, 8:30pm. Through March 22. Kurt Bodden's San Francisco Best of Fringe-winning show takes a satirical look at motivational speakers.

BAY AREA

Dostoevsky's The Grand Inquisitor Berkeley City Club, 2315 Durant, Berk; www.central-works.org. \$15-28. Previews Thu/21-Fri/22, 8pm. Opens Sat/23, 8pm. Runs Thu-Sat, 8pm; Sun, 5pm. Through March 31. Central Works performs Gary Graves' adaptation of the story-within-a-story from *The Brothers Karamazov*.

My Recollect Time South Berkeley Community Church, 1802 Fairview, Berk; (510) 788-6415. \$12-25. Opens Fri/22, 9pm. Runs Sat/23-Sun/24, Feb 28, March 2, 7, and 9, 8pm; March 1, 8, 9pm; March 3, 5pm. Through March 9. Inferno Theater performs Jamie Greenblatt's play about the life of former slave Mary Fields.

ONGOING

Dear Harvey New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed/20-Sat/23, 8pm; Sun/24, 2pm. Part history lesson, part memorial tribute, the Patricia Loughrey-penned *Dear Harvey* offers details of the extent of Harvey Milk's influence, mostly in the realm of the political, collected from interviews with over 30 of his associates and friends. At its core, *Dear Harvey* plays out mainly like a talking head-style documentary, the disparate strands of monologue woven together to provide a composite image of a single character. But that's not enough to sustain the overall piece, which never develops its other, often fascinating, characters enough for the audience to feel much of a connection to the stage, no matter how much, personally, they might feel a connection to Milk himself. (Gluckstern)

God of Carnage Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu-Sat, 8pm. Through March 30. Shelton Theater presents Yasmina Reza's Tony-winning comedy about upper-middle-class parents clashing over an act of playground violence between their children.

Hedwig and the Angry Inch Boxcar Playhouse, 505 Natoma, SF; www.boxcartheatre.org. \$25-40. Wed-Sat, 8pm (also Sat, 5pm). Through March 2. Hold onto your hairpiece! Boxcar Theatre is reprising their all-too short summer run of *Hedwig and the Angry Inch*. Recast, redesigned, and re-vamped, this outcast-rock musical familiarly follows the misadventures of one Hedwig Robinson (né Hansel Schmidt) with glam, guts, and glitter. But unlike the movie version penned by and starring John Cameron Mitchell as the titular chanteuse, or other staged versions, director Nick A. Olivero splits the larger-than-life, would-be rock sensation into eight different characters, who are each given a solo turn as well as plenty of ensemble harmonizing during the course of the two hour-plus performance. The effect is often electric, and just as frequently hilarious. (Gluckstern)

Jurassic Ark Exit Theatre, 156 Eddy, SF; www.theexit.org. \$15-25. Fri-Sat, 8pm. Through March 16. Writer-performer David Caggiano's zany, well-executed solo play centers on a Christian televangelist who is unwaveringly bent on making a big-budget movie about a cowboy-like Biblical Noah, his Ark, and the largely lovable dinosaurs callously left out of the story — a project he sees delivering a decisive blow to the Darwinians, while turning cineplexes across the land into celluloid cathedrals. The fitful satire trades in pretty orthodox caricature and, in Brother Dallas, lacks a very compelling or sympathetic central figure. But it unfolds with a very cinematic imagination that, while formulaic, is itself one hell of a movie pitch. (Avila)

The Little Foxes Tides Theatre, 533 Sutter, SF; www.tidestheatre.org. \$20-38. Wed/20-Sat/23, 8pm. Tides Theatre Company performs a modern take on the Lillian Hellman classic.

The Motherfucker with the Hat San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$30-70. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through March 16. A fine cast makes the most of Stephen Adly Guirgis's deceptively coarse, often amusing little play, *The Motherfucker with the Hat*, which receives its local premiere in a sure and rowdy production from SF Playhouse. If its heat and imaginative cursing seem to cover up for a play with little dramatic purpose beyond a gentle and somewhat pat exploration of loyalty, maturity, and trust, there's pleasure to be had in the unfolding. (Avila)

You Know When the Men Are Gone Z Space, 450 Florida, SF; www.zspace.org. \$30-55. Wed/20-Thu/21, 7pm; Fri/22-Sat/23, 8pm; Sun/24, 3pm. Word for Word mounts two related short stories from the titular collection by Siobhan Fallon about the home-front impact of warfare on the families of an American army base. Directors Joel Mullennix (*Last Stand*) and Amy Kossow (*Gold Star*) show an imaginative command of the material that has made the company's trademark verbatim staging of literature a viable theatrical undertaking in its own right, with much to admire and ponder in the juxtaposition of words, blocking, characterization, and imagery. Moreover, the ensemble is very strong. (Avila) **SFBG**

WEDNESDAY 20

Red Hots Burlesque Show El Rio, 3158 Mission, SF. www.redhotsburlesque.com. 7:30, \$5. Get ready for some hot bods, pasties, and outrageous costumes. Head over to El Rio beforehand to take advantage of its happy hour from 5-8pm with pints and wells for just three bucks.

THURSDAY 21

sfnoir Remixology Otis Lounge, 25 Maiden, SF. www.sfnoir.org. 6-9pm, free. Marking the start of sfnoir, a four-day culinary festival honoring black cuisine, some of the city's top African-American mixologists have created an original cocktail menu starring fresh remixes of traditional favorites, as well as libations representing manifestations of the African diaspora all over the world.

There's Nothing Beautiful Around Here book release SF Camerawork, 1011 Market, SF. www.owlandtiger.com. 6-9pm, free. Bay Area photographer Paccarik Orue likes to leave viewers with more questions than answers and his new photobook, *There's Nothing Beautiful Around Here* does just that. The 48-page book spotlights the city of Richmond, California — not necessarily an area known for it's beautiful scenery. Orue gives us a closer look at the city and proves that beauty can appear where you might least expect it.

"No Bones About It: The Diversity of Gelatinous Invertebrates in the Deep Sea" The Bone Room, 1573 Solano, Berkl. 7pm, free. www.boneroompresents.com. If you think the giant squids popping up in Monterey are awesome, wait until you find out what other crazy creatures call the Northern Coast home. Many of these species are so fragile they have only recently been observed, filmed, and collected. Tonight Dr. Steve Haddock of the Monterey Bay Aquarium Research Institute will discuss and introduce you to some of the strangest animals our sea has to offer.

FRIDAY 22

"Sugar Does San Francisco" Project One, 251 Rhode Island, SF. www.sugarartandfashionshow.com. 8pm-2am, \$15. Purchase tickets online. A cultural smorgasbord showcasing some of San Francisco's most creative ladies in music, fashion, photography, fine art, and graffiti art. An artist and photography showcase will begin at 8pm, followed by a fashion show featuring emerging and underground local fashion and accessory designers.

SATURDAY 23

Year of the Snake celebration Chinese Historical Society of America, 965 Clay, SF. www.chsa.org. 1pm, free. To celebrate its 50th anniversary the museum is offering free admission in February and holding special events this month and next. Getting the show started is James Beard-awarded Grace Young, author of *Stir-Frying to the Sky's Edges*. Young will give a demonstration of her cookbook, impart some wok wisdom and share Chinese New Year culinary customs and superstitions.

San Francisco Crystal Fair Fort Mason Center, Bldg. A, SF. www.crystalfair.com. 10am-6pm, \$6 for adults, free for children 12 and under. Crystals, jewels, and minerals, oh my! The 26th annual San Francisco Crystal Fair returns to add some sparkle to your weekend. In addition to the crystals, jewels, and minerals there will also be psychic readings, jewelry, and metaphysical healing tools from over 40 vendors.

Rubberband bookmaking Bayview Branch Library, 5075 Third St., SF. www.sfmcd.org. 12:30-2pm, free. Bookmaking doesn't have to be complicated. The Museum of Craft and Design wants to help you create a handmade book using only two materials — paper and colorful rubber bands. Use your new treasure as a journal, photo album, planner, or whatever you damn well please!

SUNDAY 24

"The World's Funniest Bubble Show" The Marsh, 1062 Valencia, SF. www.themarsh.org. 11am, \$8 for children under 12, \$11 for adults. Blowing bubbles in the backyard is entertaining, but this is hour-long show nothing like that. Bubble artist Louis Pearl's mix of comedy, art-



istry, and audience participation is captivating enough to keep both children and adults mes-

merized. Expect to see square bubbles, bubbles inside bubbles, fog-filled bubbles, bubble volcanoes, and plenty of other bubbly shenanigans.

MONDAY 25

"Nerd Nite East Bay" The New Parkway Theatre, 474 24th St., Oakl. eastbay.nerdnite.com. 8pm, \$8. Nerd out and pick up some trivia that is sure to pay off at your next pub quiz. Jessica Richman shares a bit about the microbial cells found in you that outnumber your own cells 10-to-one. Will Fischer will speak about modern manufacturing, and you'll take a trip to Mars with Guy Pyrzak as he explains how we can take a 249 million miles road trip.

TUESDAY 26

"Snow Falling on Cedars" screening SF State University, Coppola Theatre, 1600 Holloway, SF. creativestate.sfsu.edu. 4:10-8pm, free. This 1999 Academy Award-nominated murder mystery flick "Snow Falling on Cedars" is set in the quiet community of San Piedro where a murder trial has severely disrupted the tranquil norm. Local reporter (Ethan Hawke) gets sucked into solving the case when he discovers his ex-lover was involved. After the screening will be a Q&A with one of the film's executive editors and Hollywood veteran Lloyd A. Silverman. **SFBG**

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. Due to the Presidents' Day holiday, theater information was incomplete at presstime.

OPENING

Bless Me, Ultima A mysticism that melds the Latin American shamanism with old-world Catholicism suffuses this bildungsroman of a memory movie, warmly rendered by director Carl Franklin, perhaps best known for his noirish tendencies in *Devil in a Blue Dress* (1995) and *One False Move* (1992). Here, working with Rudolfo Anaya's landmark Chicano novel and material steeped in curandera, or shamanistic, folkways, he continues to exhibit that close attention to detail and the emotional truth of his characters that he brought to his more sensational genre work. This is a smaller, yet no less powerful, story: Antonio (Luke Ganalón) is the youngest son of a vaquero father (Benito Martinez) and a mother (Dolores Heredia) who hails from a farming family — yet perhaps his most important connection is with the woman who midwifed him, Ultima (Miriam Colon), who is taken in by his family out of respect for her deep folk magic and knowledge as a healer. Under Ultima's close tutelage — while faithfully attending church and working his uncles' fields — Antonio learns about life and the earth's bounty, dangers, and cycles, particularly when one of his uncles falls prey to wicked brujas who practice blood sacrifice and Ultima is called in to help him.

All of which makes for emotionally resonant storytelling that imparts the impact of Anaya's tale and his reverence for spiritual practice — of all sorts — and our planet's power and magic. (1:46) *SF Center, Sundance Kabuki.* (Chun)
Chronicle of My Mother Japanese import about the post-war relationship between a successful but arrogant writer, who bases his novels on his own life experiences, and his aging mother. (1:59) *Four Star.*
Dark Skies Keri Russell and Josh Hamilton star in this aliens-in-suburbia thriller. (runtime not available)
The Gatekeepers Coming hard on the heels of *The Law in These Parts*, which gave a dispassionate forum to the lawmakers who've shaped — some might say in pretzel form — the military legal system that's been applied by Israelis to Palestinians for decades, Dror Moreh's documentary provides another key insiders' viewpoint on that endless occupation. His interviewees are six former heads of the Shin Bet, Israel's secret service. Their top-secret decisions shaped the nation's attempts to control terrorist sects and attacks, as seen in a nearly half-century parade of news clips showing violence and negotiation on both sides. Unlike the subjects of *Law*, who spoke a cool, often evasive legalese to avoid any awkward ethical issues, these men are at times frankly — and surprisingly — doubtful about the wisdom of some individual decisions, let alone about the seemingly ever-receding prospect of a diplomatic peace. They even advocate for a two-state solution, an idea the government they served no longer seems seriously interested in advancing. *The*

Gatekeepers is an important document that offers recent history examined head-on by the hitherto generally close-mouthed people who were in a prime position to direct its course. (1:37) (Harvey)
Happy People: A Year in the Taiga The ever-intrepid Werner Herzog, with co-director Dmitry Vasyukov, pursues his fascination with extreme landscapes by chronicling a year deep within the Siberian Taiga. True to form, he doesn't spend much time in the 300-inhabitant town nestled amid "endless wilderness," accessible only by helicopter or boat (and only during the warmer seasons); instead, he seeks the most isolated environment possible, venturing into the frozen forest with fur trappers who augment their passed-down-over-generations job skills with the occasional modern assist (chainsaws and snowmobiles are key). Gorgeous cinematography and a curious, respectful tone elevate *Happy People* from mere ethnographic-film status, though that's essentially what it is, as it records the men carving canoes, bear-proofing their cabins, interacting with their dogs, and generally being incredibly self-reliant amid some of the most rugged conditions imaginable. And since it's Herzog, you know there'll be a few gently bizarre moments, as when a politician's summer campaign cruise brings a musical revue to town, or the director himself refers to "vodka — vicious as jet fuel" in his trademark droll voice over. (1:34) *Smith Rafael.* (Eddy)
Snitch The Rock goes undercover for the DEA to help clear his son's name. What could possibly go wrong? (runtime not available)



WERNER HERZOG TRAINS HIS CAMERA ON SIBERIAN TRAPPERS IN *HAPPY PEOPLE: A YEAR IN THE TAIGA*, OUT FRI/22.

ONGOING

Beautiful Creatures In the tiny South Carolina town of Gatlin, a teenage boy named Ethan Wate (Alden Ehrenreich) finds himself dreaming about a girl he's never met (Alice Englert), until she shows up at school one day with an oddly behaving tattoo on her wrist and the power to disrupt local weather patterns when she loses her temper. Thus begins Richard LaGravenese's adaptation of the first installment in Kami Garcia and Margaret Stohl's four-book YA series the *Caster Chronicles*. The girl of Ethan's dreams, Lena Duchannes, is the youngest member of a reclusive local family long suspected by the town's inhabitants of performing witchcraft and otherwise being in league with Satan. They're at least half right, though Lena and her relatives (among them Jeremy Irons, Emma Thompson, and Emmy Rossum) prefer the term *casterto witch*, a slur inflicted on them by mortals. As for the diabolical part, casters are, it seems, slaves to essentialism: their coming-of-age rite at age 16 entails learning whether their true nature will turn them toward the forces of darkness or light. Lena's special birthday, as it happens, is coming up, a circumstance complicating the romance that sparks between her and Ethan. Though the altitude is lower, and the sweeping pans of coniferous forests have been replaced by claustrophobic shots of swampland and live oaks draped with Spanish moss, comparisons to the *Twilight* franchise are inevitable. But while we're not unfamiliar with the arc of a human teenage protagonist who is drawn into the orbit of an alluring supernatural and finds life forever changed, *Beautiful Creatures'* young lovers are more relatable, less annoying and creepy, and smaller targets for an *SNL* spoof. (2:04) (Rapoport)
56 Up The world may be going to shit, but some things can be relied upon, like Michael Apted's

beloved series that's traced the lives of 14 disparate Brits every seven years since original BBC documentary *7 Up* in 1964. More happily still, this latest installment finds nearly all the participants shuffling toward the end of middle-age in more settled and contented form than ever before. There are exceptions: Jackie is surrounded by health and financial woes; special-needs librarian Lynn has been hit hard by the economic downturn; everybody's favorite undiagnosed mental case, the formerly homeless Neil, is never going to fully comfortable in his own skin or in too close proximity to others. But for the most part, life is good. Back after 28 years is Peter, who'd quit being filmed when his anti-Thatcher comments provoked "malicious" responses, even if he's returned mostly to promote his successful folk trio the Good Intentions. Particularly admirable and evidently fulfilling is the path that's been taken by Symon, the only person of color here. Raised in government care, he and his wife have by now fostered 65 children — with near-infinite love and generosity, from all appearances. If you're new to the *Up* series, you'll be best off doing a Netflix retrospective as preparation for this chapter, starting with *28 Up*. (2:24) *Smith Rafael.* (Harvey)
A Good Day to Die Hard *A Good Day to Die Hard* did me wrong. How did I miss the signs? Badass daddy rescues son. Perps cover up '80s era misdeeds. They're in Russia... *Die Hard* has become *Taken*. All it needs is someone to kidnap Bonnie Bedelia or deflower Jai Courtney and the transformation will be complete. What's more, *A Good Day* is so obviously made for export it's almost not trying to court the American audience for which the franchise is a staple. In a desperate reach for brand loyalty director John Moore (2001's *Behind Enemy Lines*) has loaded the film with slight allusions to McClane's past adventures. The McClanes shoot the ceiling and litter the floor with glass. John escapes a



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THIS FILM HAS BEEN RATED PG-13 for intense scenes of fantasy action violence, some frightening images and brief language.

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FILM LISTINGS

REP CLOCK

Schedules are for Wed/20-Tue/26 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5-10. "Stop and Go 3D: Stop Motion Animation Festival," works by 27 artists curated by Bay Area animator Sarah Klein, Fri, 8. "Small Poetry: Recent Highlights of the Chicago 8 Film Festival," Sun, 7:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. "Banana Republic presents:" **Diana Vreeland: The Eye Has to Travel** (Vreeland, 2011), with director Lisa Vreeland in person, Wed, 8. This event, \$12; advance tickets at www.ticketweb.com. •**Casino Royale** (Campbell, 2006), Thu, 2:15, 7, and **Quantum of Solace** (Forster, 2008), Thu, 4:55, 9:40. **Skyfall** (Mendes, 2012), Fri, 2, 5, 8. **The Lion King** (Allers and Minkoff, 1994), Sat, 1:30, 3:45, 6, 8:15. **Cirque du Soliel: Worlds Away** (Adamson, 2012), Sun-Mon, 2:30, 4:45, 7, 9. **Argo** (Affleck, 2012), Tue, 2, 4:30, 7, 9:30.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Amour** (Haneke, 2012), call for dates and times. **56 Up** (Apted, 2012), call for dates and times. **Quartet** (Hoffman, 2012), call for dates and times. "Oscar Nominated Shorts: Animation, Documentary, and Live Action," call for dates and times. "Science on Screen: Water, Water, Everywhere...?," **Valley of Saints** (Syed, 2012), with presentation by water expert Peter Gleick, Thu, 7. This event, \$12. **Happy People: A Year in the Taiga** (Herzog and Vasyukov, 2012), Feb 22-28, call for times. **Still Moving: Pilobolus at Forty** (Ruoff, 2012), with Pilobolus' Jun Kuribayashi in person, Sat, 4:30.

"CINEQUEST" Various venues, San Jose; www.cinequest.org. \$5-50. The 23rd annual film fest honors a slew of stars (Harrison Ford, Chuck Palahniuk) in addition to screening global films and highlighting new film technology. Feb 26-March 10.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$9-10. "Midnight Movies:" **The Rocky Horror Picture Show** (Sharman, 1975), Sat, midnight. With live performance by the Bawdy Caste.

FAIRFAX WOMEN'S CLUB 46 Park, Fairfax; (415) 454-9898. \$5-10 suggested donation. **Symphony**

of the Soil (Koons Garcia, 2012), Fri, 7.

GLBT HISTORICAL SOCIETY MUSEUM 4127 18th St, SF; www.glbthistory.org. \$5. **Submerged Queer Spaces** (Dubowsky, 2012), Fri, 7.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, milibrary.org/events. \$10 (reservations required as seating is limited). "CinemaLit Film Series: In the Name of Love:" **A Man and a Woman** (Lelouch, 1966), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$6-10. "Parkway Classics:" **Valley Girl** (Coolidge, 1983), Thu, 9pm.

NEW PEOPLE 1746 Post, SF; www.brownpaper-tickets.com. \$15-40. **What's the T?** (Asuncion, 2013), Thu, 5:30 and 9.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "On Location in Silent Cinema:" **Love and Duty** (Bu, 1931), Wed, 7; **The Bargain** (Barker, 1914), Thu, 7; **The Ghost That Does Not Return** (Room, 1930), Fri, 7. "Alfred Hitchcock: The Shape of Suspense:" **Shadow of a Doubt** (1943), Fri, 9. "Werner Schroeter: Magnificent Obsessions:" **The Kingdom of Naples** (1978), Sat, 6. "Chronicles of Inferno: Japan's Art Theater Guild:" **Human Bullet** (Okamoto, 1968), Sat, 8:30; **Shura** (Matsumoto, 1971), Sun, 2. "Documentary Voices:" **48** (de Sousa Dias, 2009), Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. SF IndieFest, Wed-Thu. For advance tickets (most shows \$12) and full schedule, visit www.sfindie.com. "Sexual Politics: The Occasionally Autobiographical and Always Personal Films of Joe Swanberg:" •**Silver Bullets** (2011) and **Art History** (2011), Fri, 7; •**Caitlin Plays Herself** (2011) and **Marriage Material** (2011), Fri, 10; **LOL** (2006), Sat, 3:30; **Alexander the Last** (2009), Sat, 5; •**Uncle Kent** (2011) and **All the Light in the Sky** (2012), Sat, 7; **Autoerotic** (2011) and **The Zone** (2011), Sat, 9:30; **Hannah Takes the Stairs** (2007), Sun, 7; **Nights and Weekends** (Swanberg and Gerwig, 2008), Sun, 8:30.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "For Your Vortex Only:" •**The Love-Ins** (Dreifuss, 1967), Thu, 9, and **The Love War** (McCowan, 1970), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Fragments of Japanese Underground Cinema 1960-1974:" "Expanded Cinema and Intermedia: Films by Terayama, Matsumoto, and Miyai," Thu, 7:30. **SFBG**

forced to take a vacation, he finds some measure of hope in a chance encounter with four young soldiers who remind him of himself and still-mourned Jagger back when — except times have changed, and the gay identity he still hides even from closest colleagues doesn't phase them in the least. Eytan Fox's 2002 breakthrough *Yossi & Jagger* (originally made for Israeli TV) was sexy, then tragic, then stinging — consistently surprising and nuanced, with a memorably bitter resolution of social injustice. A sequel was theoretically a good idea, but the choices Fox has made for it (and for Yossi) are at once depressing and pat. It's one thing that our hero has turned into such a piteous loser — these things happen, though the original edition didn't seem like he'd give up so easily — quite another that his salvation comes in an all-too-convenient, movie wish-fulfillment form. As a stand-alone, melancholic character-study drama, Fox's latest has its points. As a follow-up to what's still his best film, however, it's a bit more deflating and deflated than necessary. (1:24) (Harvey) **SFBG**

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helicopter by leaping *into* a skyscraper window from the outside. John's ringtone plays "Ode to Joy." The glib rejoinders are all there but they're smeared by crap direction and odd pacing that gives ample time to military vehicles tumbling down the highway but absolutely no time for Bruce's declarations of "I'm on VACATION!" Which may be just as well — it's no "Yipee kay yay, motherfucker." When Willis says *that* in *A Good Day*, all the love's gone out of it. I guess every romance has to end. (1:37) (Vizcarrondo)

Safe Haven Over a decade and a half, as one Nicholas Sparks novel after another has hit the shelves and inexorably been adapted for the big screen, we've come to expect a certain kind of end product: a romantic drama that manages, in its treacly messaging and relentless arc toward emotional resonance, to give us second thoughts about the redemptive power of love. The latest, *Safe Haven*, directed by Lasse Hallström (2011's *Salmon Fishing in the Yemen*, 1993's *What's Eating Gilbert Grape*), follows the formula fairly dutifully. Julianne Hough (2012's *Rock of Ages*) plays Katie, a Boston woman on the run from the kind of terrifying event that causes a person to dye their hair platinum blond and board a Greyhound in the middle of the night, a trauma whose details are doled out to us in a series of flashbacks. Winding up in a small coastal town in North Carolina, she meets handsome widower and father of two Alex (Josh Duhamel), who runs the local general store and takes a shine to the unfriendly new girl. Viewers of last year's Sparks adaptation *The Lucky One* will find some familiar elements (the healing balm of a good man's love, cloying usage of the paranormal), as will viewers of 1991's *Sleeping with the Enemy*, another film that presents the fantasy of a fresh start in Smalltown, U.S.A. (1:55) (Rapoport)

Warm Bodies A decade and a half of torrid, tormented vampire-human entanglements has left us accustomed to rooting for romances involving the undead and the still-alive. Some might argue,

however, that no amount of pop-cultural prepping could be sufficient to get us behind a human-zombie love story for the ages. Is guzzling human blood really measurably less gross than making a meal of someone's brains and other body parts? Somehow, yes. Recognizing this perceptual hurdle, writer-director Jonathan Levine (2011's *50/50*, 2008's *The Wackness*) secures our sympathies at the outset of *Warm Bodies* by situating us inside the surprisingly active brain of the film's zombie protagonist. Zombies, it turns out, have internal monologues. R (Nicholas Hoult) can only remember the first letter of his former name, but as he shambles and shuffles and slumps his way through the terminals of a postapocalyptic airport overrun by his fellow corpses (as they're called by the film's human population), he fills us in as best he can on the global catastrophe that's occurred and his own ensuing existential crisis. By the time he meets not-so-cute with Julie (Teresa Palmer), a young woman whose father (John Malkovich) is commander-in-chief of the human survivors living in a walled-off city center, we've learned that he collects vinyl, that he has a zombie best friend, and that he doesn't want to be like this. We may still be flinching at the thought of his and Julie's first kiss, but we're also kind of rooting for him. The plot gapes in places, where a tenuous logic gets trampled and gives way, but Levine's script, adapted from a novel by Isaac Marion, is full of funny riffs on the zombie condition, which Hoult invests with a comic sweetness as his character staggers toward the land of the living. (1:37) (Rapoport)

Yossi A decade after Yossi (Ohad Knoller) lost his secret lover Jagger in a night raid during their Israeli Army service, the former is no longer a strapping, macho figure but a prematurely middle-aged sad sack. He works to the point of exhaustion as a Tel Aviv cardiologist, and his home life is pathetically lonely — an attempt to step out of the closet with an internet hookup turns out so humiliatingly that it seems he might as well shut the door on love for keeps. But

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348818-00. The following is doing business as Grand Design, 1407 Golden Gate Ave., San Francisco, CA 94115. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Michael S. Sossi in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Feb. 6, 2013. L#00026; Publication: SF Bay Guardian. Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348293-00. The following is doing business as Bikehides, 840 Geary Street, San Francisco, CA 94109. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Stephen Moran in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 15, 2013. L#00026; Publication: SF Bay Guardian, Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348632-00. The following is doing business as Sparrow Bar and Kitchen, 1640 Haight Street, San Francisco, CA 94117. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Veronica Lopez in CA. This statement was filed by Alan Wong, Deputy County Clerk, on Jan 29, 2013. L#00023; Publication: SF Bay Guardian. Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348725-00. The following is doing business as Live Easy Endurance

Training, 145 Belvedere Street, San Francisco, CA 94115. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 1, 2013. This statement was signed by Kyle Ballard in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on Feb. 1, 2013. L#00032; Publication: SF Bay Guardian. Dates: Feb. 20, 27, and March 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348696-00. The following is doing business as jwh Consulting, 1509 Golden Gate #301, San Francisco, CA 94115. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by James Hass in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Jan 31, 2013. L#00029; Publication: SF Bay Guardian. Dates: Feb. 20, 27, and Mar. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348329-00. The following is doing business as Noir Lounge, 581 Hayes Street, San Francisco, CA 94102. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Brian Cassanego in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 16, 2013. L#00028; Publication: SF Bay Guardian. Dates: Feb. 20, 27 and Mar. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348473-00. The following is doing business as Charter Risk Management and Insurance Agency, 2308 Clement Street, San Francisco, CA 94121. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: Jan. 8, 2013. This statement was signed by Benjamin Lau in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Jan 23, 2013. L#00022; Publication: SF Bay Guardian, Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348546-00. The following is doing business as CoCo's, 380 Bush Street, San Francisco, CA 94104. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Zhiling Xin in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 25, 2013. L#00018; Publication: SF Bay Guardian, Dates: Jan. 30, 2013 and Feb 6, 13, 20, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Feb. 14, 2013. To Whom It May Concern: The name of the applicant is: Fountain Cafe, Inc. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 50 Post Street, #62B, San Francisco, CA 94104-4515. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00031; Publication Date: Feb. 20, 27 and March 6, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Jan 11, 2013. To Whom It May Concern: The name of the applicant is: NESPRESSO USA, INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 90 Grant Ave., San Francisco, CA 94108. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00025, Publication Dates: Feb. 20, 27 and Mar. 6, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Jan. 16, 2013. To Whom It May Concern: The name of the applicant is: Jaat, Inc. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2200 Bryant Street, San Francisco, CA 94110. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE,L#00021; Publication Dates: Feb. 6, 13, 20, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Oct. 11, 2012. To Whom It May Concern: The name of the applicant is: Fish Six Restaurant Corp. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 710 Third St., San Francisco, CA

94107-1994. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. L#00024; Publication Dates: Feb. 6, 13, 20, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Feb 11, 2013. To Whom It May Concern: The name of the applicant is: BECK & BLOOM, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3150 24TH ST., SAN FRANCISCO, CA 94110. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00033; Publication Date: Feb. 20, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Feb. 1, 2013. To Whom It May Concern: The name of the applicant is: Fish Six Restaurant Corp. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 557 Howard Street, San Francisco, CA 94105-3010. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00027; Publication Dates: Feb. 13, 20, 27, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549222. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Anne N. Nguyen for change of name. TO ALL INTERESTED PERSONS: Petitioner Ann N. Nguyen filed a petition with this court for a decree changing names as follows: Present Name: Ann Nhieu Thi Nguyen. Proposed Name: Ann Nhieu Thi Nguyen Staggs. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 3/26/2013. Time: 9:00 AM, Dept 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Jan. 17, 2013. L#00017, Publication dates: Jan. 30, 2012 and Feb 6, 13, 20 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549243. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Tina Nguyen-Shia for change of name. TO ALL INTERESTED PERSONS: Petitioner Tina Nguyen-Shia filed a petition with this court for a decree changing names as follows: Present Name: Tina Nguyen-Shia. Proposed Name: Tina Nguyen Shia. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 04/02/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Jan 25, 2013. L#00020, Publication dates: Feb 6, 13, 20, 27, 2013.

SUMMONS BY PUBLICATION AND NOTICE OF PETITION FOR STEP PARENT ADOPTION, AND FOR TERMINATION OF PARENT/CHILD RELATIONSHIP. SUPERIOR COURT OF WASHINGTON, COUNTY OF CLARK; In the Adoption of: MIKYAS YOHANNES MILLIJON, DOB 4/12/2004, A Minor child. CASE#: 13 5 00044 4

To: TEWODROS MILLION, Alleged Father. You have been named as the alleged father of the above-named child.A Petition for Step Parent Adoption, and For Termination of Parent/Child Relationship has been filed in the above-entitled court. The Petitioner, MILLION FIKRU is asking the court for an order permanently terminating the parent-child relationship between yourself and the child, permanently terminating all of your rights to the child, and for a Decree of Adoption declaring the prospective adoptive step parent to be the legal father of the child. In order to defend against the petition, you must respond to the petition by stating your defense in writing and by serving a copy upon the attorney for the Petitioner, Thomas J. Foley, at the address below within sixty (60) days after the date this summons was first served on you by publication or an order permanently terminating your parent-child relationship with the child by default will be entered. A default order is one where the Petitioner is entitled to what he asks for because you

have not responded. If you serve a notice of appearance on the attorney of record at the address below, you are entitled to notice before a default order may be entered.One method of filing your response and serving a copy on the Petitioner is to send it by certified mail with return receipt requested. If service is made by mail, the service shall be deemed complete upon the third day following the day upon which the response is placed in the mail, unless the third day falls on a Saturday, Sunday or legal holiday in which event service shall be deemed complete on the first day other than a Saturday, Sunday or legal holiday following the third day. You have the right to be represented by an attorney. If you are indigent and request an attorney, an attorney will be appointed for you. The court hearing on the Petition for Step Parent Adoption and Termination of Parent-Child Relationship shall be on April 26, 2013 at 2:00 p.m., in the Clark County Superior Court, Adoption Department: address: 1200 Franklin, Vancouver, Washington 98660. YOUR FAILURE TO APPEAR AT THE HEARING MAY RESULT IN A DEFAULT ORDER PERMANENTLY TERMINATING ALL OF YOUR RIGHTS TO THE ABOVE-NAMED CHILD. DATED this 30th day of January, 2013. THOMAS J. FOLEY, WSBA #17054, Attorney for the Petitioner: MILLION FIKRU. FILE RESPONSE WITH: Clerk of the Court, Clark County Court-house, 1200 Franklin Street, Vancouver, WA 98660, (360) 397-2000 (telephone). SERVE COPY OF RESPONSE ON: Thomas J. Foley, PC, Attorney for Petitioner, 1419 Broadway Street, Vancouver, WA 98663, (360) 696-8990 (telephone), (360) 696-0185 (fax), thomasfoleypc@hotmail.com. Publication dates: February 6, 13, 20, 27, 2013.

SUMMONS CASE NUMBER: CGC-11-512831, NOTICE TO DEFENDANTS: LAM CHAN; FOREST BUILDING CONSTRUCTION; AMERICAN CONTRACTORS INDEMNITY COMPANY AND DOES 1-100, YOU ARE BEING SUED BY PLAINTIFF: PAT LAM, You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. The name and address of this court is: San Francisco Superior Court, Unlimited Civil Jurisdiction, 400 McAllister Street, San Francisco, CA 94102. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: George W. Wolff (81126); Kristin Kerr (218361); Law Office of George W. Wolff, 505 Sansome St., Suite 1525; P.O. Box 26749, San Francisco CA 94126, 415.788.1881 ext.222, Date: October 11, 2011 by Wesley Ramirez Deputy Clerk, Deputy Clerk, L#00030, Publication Dates: February 20, 27 and March 6, 13.

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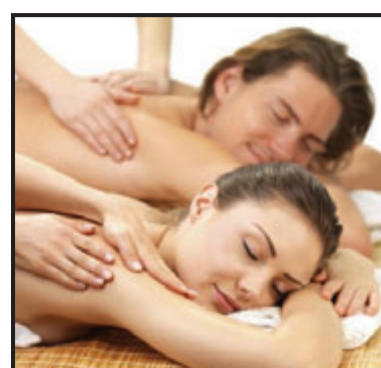
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